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## "JACQUERIE" OPENS THE CHICAGO OPERA SEASON

Marinuzzi's New Work, Given for First Time on These Shores, Receives Fine Presentation at Initial Performance, the Composer Conducting—"First Night" Proves Gala Affair—Yvonne Gall, Edward Johnson, Carlo Galeffi Score as the Principals—Olga Carrara Makes Her Debut—New Stage Director Shares Honors

Chicago, Ill., November 21, 1920.—The tenth season of the Chicago Opera Association opened most auspiciously last Wednesday evening, November 17. Years succeed years and little changes are noticed in a grand opera opening night. True, those who witnessed the launching of the company ten years ago have aged that much and many who were present on that memorable night are no longer with us. Campanini, who did so much for opera in Chicago, is no longer among the living, and the box occupied for so many years by his devoted wife was occupied on Wednesday night by society people, while Dippel, who was the first director of the association, enjoyed the performance from an upper box. To the Campanini régime has succeeded that of Herbert M. Johnson, executive director, with Gino Marinuzzi, artistic manager, to both of whom a very prosperous season is wished by all who have at heart the welfare of grand opera in this community.

As said above, an opening night brings but little change. Fashion, like the rest of us, changes yearly, and those who come only to the opera as the last resort to view the latest models were served regally, as a more beautiful display of gowns and jewelry has not been witnessed at the Auditorium since the pre-war days. Nearly everybody in the social register was on hand, and with the army of real opera goers filled the theater from pit to dome.

### "JACQUERIE" THE INITIAL OFFERING.

"Jacquerie," or "The Peasants' Revolt," an opera in three acts by A. Donaudy, music by Gino Marinuzzi, had on this occasion its first performance in North America. The performance was scheduled to start at 8:15, but it was nearly thirty minutes later before Marinuzzi came to his desk. The delay was caused by the steel hydraulic curtain, which, for lack of electricity, refused for a while to be rung up, until finally stronger current lifted it for the first time this season.

Gino Marinuzzi having written an exceptionally concise synopsis of the work, this writer believes it best to run the same story that was used in the program instead of giving the readers his own version. Mr. Marinuzzi wrote as follows:

#### THE STORY OF "JACQUERIE."

This tragic story of the great peasant revolt of France in the fourteenth century opens placidly, disclosing a festive scene, the marriage of Isaura, a peasant belle, and Mazurec, known because of his easy good nature as "the lamb." As the newly married couple approach the home that they had prepared, Isaura shrieks with horror upon discovering a gleaming sword suspended over the gate—emblematic of the demand of Viscount Corrado to exercise the right of possession of brides on their wedding night, the master's order against crossing the threshold, under pain of death.

Isaura's father seeks the notary, taking with him all his property, to barter for her release, but he has not enough. Mazurec pins his hope in a direct appeal to Corrado, knowing that he will soon pass to visit the beautiful Lady Glorianda, to whom he is betrothed. With the arrival of the Viscount he makes his appeal, supported by the populace, but it is in vain, and Isaura's father, William, tears the sword from the gate and lunges at the tyrant. He is disarmed and, with Mazurec, held prisoner.

The second act finds Viscount Corrado and Lady Glorianda surrounded by Corrado's retainers and the populace celebrating their betrothal with feasting and the granting of amnesties. William, who has been condemned to death for his attack upon the Viscount, is released and Isaura, delirious from the indignities she has suffered, is handed over to Mazurec, in whose arms she dies. The one-time lamb, in a frenzy of anger and hate, declares himself henceforth the wolf of vengeance.

A spectacular uprising of the peasantry against the tyrant personified by Corrado constitutes the third and last act. William finds Mazurec, a wolf indeed, dirty, deformed and almost unrecognizable, sleeping in a hollow tree in the forest surrounding the castle, and tells him the hour of vengeance is at hand. Together they lead the maddened peasants in the attack, which becomes a massacre. The torch is applied to the castle and in the confusion William drags the Lady Glorianda forth and turns over the horrified beauty to Mazurec. The wolf seizes her in a blazing blending of passion, hate and vengeance, but her piteous pleas strike through to the heart of the lamb as a vision of the martyred Isaura comes before his eyes. Mazurec releases Glorianda from his grasp and shows her a path to safety as the frenzied revolutionists return fiercely singing the hymn of the freed slave.

The work of this reviewer, having been simplified by the publishing of the story written by Marinuzzi, it remains only for him to give his personal opinion regarding the work and its interpreters.

#### THE MUSIC.

Gino Marinuzzi is a leader, not an imitator. His music belongs to no school. "Jacquerie" might have been written by a German, a Frenchman or an Italian, and, if by an American, it would have been proclaimed by this scribe "the" American opera. To those who heralded the music as complex and ultramodern, the language of Marinuzzi

must have been a surprise, as, though the composer enjoys discordance, he revels also in harmony. The first act drags somewhat, but after that the music, as well as the action, moves swiftly. The second act is admirable and the third is proclaimed here a masterpiece. True, though partly theatrical, the music written by Gino Marinuzzi is more symphonic than operatic. A symphonic poem with vocal accompaniments would be a more fitting title than an



HENRY HADLEY,

The new associate conductor of the New York Philharmonic Orchestra, who made his debut with the organization at Carnegie Hall, New York, last Thursday and Friday. Mr. Hadley's vigorous conducting seemed to put fresh vitality into the players and he was enthusiastically applauded and recalled by a great audience at both concerts. The New York critics were unanimous in their praise of him and hailed his accession to the new post as a valuable contribution to the activities of the Philharmonic Society.

opera in three acts, as the singers have been used by Marinuzzi only to reinforce his orchestra. A master musician, his orchestration shows the earmarks of genius; it is closely woven and well deserving of further scrutiny. The music pulsates with nervous impetus, moving swiftly throughout the plot and constantly holding, after the first act, the attention of the listener. To single out the best musical parts in the opera is no detriment to passages that on a first hearing made less of an imprint than the beautiful duet of the tenor and soprano in the first act and that of the same couple in the second, and besides the enthusiastic and patriotic finale—a most stupendous monument, comparable to the famous "Aida" march, though in no way analogous. Marinuzzi knows well how to build a climax by contrasts. This is one of the important discoveries to be found in his "Jacquerie." Take, for instance, at the close of the second act, the scene between Mazurec and Isaura and the death of the latter; the majority of composers would probably have built up a tremendous climax—not so Marinuzzi, who, instead of making a crescendo of this scene, created a long diminuendo, an inverted climax far more effective to depict the poignant moment than would have been a fanfare of blasts, in which, however, Marinuzzi seems supreme: witness the finale of his

opera. No wonder that with such a palette, so colorful in its intensity and scope, the composer had little time to write a beautiful tune for the singers. Although Mari-  
(Continued on page 26.)

## "TRISTAN AND ISOLDA" BACK AGAIN—BUT IN ENGLISH

A Superb Performance Given at the Metropolitan, with Matzenauer and Sembach in the Title Roles—Popular Work Proves as Easy to Understand in English as in the Original Language

"Tristan and Isolde" came back to the Metropolitan last Saturday afternoon—Isolda, as will be noted, in a new spelling, which is presumably English, and everybody singing in the English language. It was the Corder translation, but as comparatively little of the text could be understood, frequent absurdities did not especially offend. (Why did the Metropolitan shy at having a special new translation made, as in the case of "Parsifal"?) Some few changes and improvements had been made by Sigmund Spaeth and Cecil Cowdrey, but as these had not been incorporated in the libretto, they cannot be commented upon. As for the enunciation of the singers, it may be said that, wherever the orchestration was sufficiently light to give them a fair chance, practically everything could be understood, but in passages of heavier orchestration the words could not be distinguished. This was true of all. However, it is also true that as much of the English text was comprehensible as there usually is of the German at German performances.

### A SUPERB ISOLDA.

The performance on the whole was of the first order. In the first place it had the inestimable advantage of Margaret Matzenauer in the part of Isolda. What singer is there today who can challenge her vocally in this role? Not one! The glorious, untiring voice, controlled and shaded with superb intelligence, copes with some of the most difficult music written, with apparently no effort at all; it is just as fresh, strong and clear in the "Liebestod" as at the beginning of the first act. Although Mme. Matzenauer is accounted a mezzo—and the characteristic color of the voice is dark—the upper ranges of Isolda's music have no terrors for her; even the high C's of the second act ring true and strong. The present writer has seen performances of Wagner's masterwork in many cities and two or three languages, but no Isolda to compare vocally with that of Mme. Matzenauer—an impression gained upon hearing her sing the role for the first time she essayed it (at Paris in 1914) and confirmed by Saturday's rehearing. Nor does she leave anything to be desired in her playing of the role. There have been Isoldas who let themselves go with more abandon in the love scenes of the first and second acts, but Matzenauer's impersonation is founded on the basis of the grande dame throughout, and everything she does is consistent—and impressive. She is without question the Isolda of the day.

Johannes Sembach, returning to the company and singing Tristan for the first time in any language, did well. He is not the ideal Tristan (there is no "ideal Tristan" today), nor is he by nature a heroic tenor meant for the heaviest roles. But he sang most acceptably, especially in the first act, and acted with serious purpose and earnestness throughout. Incidentally his English was the most understandable of all. In the exceedingly difficult last

act, the most severe test in existence for a tenor, his singing and acting were both surprisingly adequate. His was a most sincere Tristan, planned and carried out on broad, solid lines, an impersonation that will doubtless gain in detail with repetition.

### A NEW BRANGAENE.

The Brangaene fell to the American singer, Jeanne Gordon. It was her first experience in German opera and she was astonishingly successful in her presentation of this classic role. For those who had heard her in other roles there was no question but that she would be vocally adequate—and she was. Her glorious voice more than did justice to the comparatively small amount of music that falls to her lot, and rhythmically—it is a tricky part—she was sure. It was evident, too, that she had made a thorough study of the business of the role, for it was all done according to the best tradition and with a sincerity that made Isolda's maid-companion a real participant in the tragedy. For once it was peculiar to hear the relations of the two women's voice of the opera reversed. The voice of Matzenauer, the real mezzo-soprano, was decidedly darker in quality than Miss Gordon's, who ranks as a contralto today, but who, if one may predict, will be singing

## Metropolitan Opening Week Brings a Repetition of Many Former Successes

Old Time Favorites Again Heard in Popular Offerings—Giuseppe Danise Pleases at Debut

(Continued from page 5.)

dramatic soprano parts in a few years more. Clarence Whitehill was the Kurneal, splendid in voice, in singing and in action, especially in the final act. Whitehill's Wagner portrayals are authoritative. One never questions them—there is nothing to question. What a striking figure he makes as Tristan's faithful henchman! Robert Blass rejoined the company after many years' absence to sing King Mark and made the boresome, garrulous old idiot as little offensive as possible. Blass' voice is still noble and powerful and he sings well. Leonhardt (Melot), Dua (the Shepherd) and D'Angelo (Steersman), were satisfactory in their small parts. Bada, singing the sailor's song, was placed so far away as to be almost inaudible—and, by the way, Brangaene's warning from the tower was badly covered by the orchestra.

Bodanzky's reading of the score was one of the most satisfactory things that he has ever done at the Metropolitan. It was, on the whole, thoroughly sympathetic; only in the tumultuous opening of the love scene in the second act he seemed inclined to give away to his frequent inclination to make bustle and energy take the place of warmth and passion. The Liebestod was magnificently done and throughout Mr. Bodanzky kept the orchestra laudably restrained so that the singers might be heard. The orchestra seemed to revel in a score which gave it an opportunity to display what it really could do and played superbly. The sailors' chorus sang with fine vigor.

### NEW SETTINGS.

Josef Urban had provided an entirely new scenic outfit. The first act was the finest Tristan ship ever, a grand, massive affair (actually larger, one imagines, than any ship of that day) plowing the blue seas, bathed in exquisite sunshine. The last act, too, was beautiful, with its huge linden tree, whose branches filled the whole stage front, its massive castle walls and its planning, whereby the awkward conflict was kept way off to one side so that it did not interfere—as it usually does—with the main interest in Tristan and Isolde. The second act, however, was not so fortunate. There was little suggestion of either the garden or the forest of which Wagner speaks in his stage directions. The bench on which the lovers sit was placed way forward in the mathematical center of the stage, which made the entire action of the act awkward; and one wondered, too, where the rest of the castle was, Isolde's chamber appearing to be situated in a lone tower whose principal feature was a huge door. The stage management was in charge of Samuel Thewman, the new stage director. As far as it followed convention, it was effective enough. Perhaps it was not Mr. Thewman's fault that Sembach played most of his third act scene on his knees, the most awkward thing imaginable. But evidently he is no frequenter of salt water or he would not have had two lone sailors hauling in a large hawser ("What wuz that rope fer anyway?" as they would say in "The Tavern") on a moving ship, while a dozen others loafed about doing nothing.

On the whole it was a remarkably fine production of the great work, one for which a great many of us will long be grateful to Giulio Gatti-Casazza.

### "FAUST," NOVEMBER 16.

The excitement of the premiere at the Metropolitan Opera House had hardly subsided when Brooklyn was accorded its own at the Academy of Music. In spite of the inclement weather a brilliant audience was in attendance on Tuesday, November 16. The selection of "Faust" probably accounted for the large number of standees. "Time can not dim nor age stale" the exquisite beauty of this music.

The cast was a familiar one to a New York audience. Geraldine Farrar as Marguerite; Orville Harrold, Faust; Clarence Whitehill, Mephistopheles; Thomas Chalmers, Valentine; Kathleen Howard, Martha; Raymonde Delaunois, Siebel; Louis D'Angelo, Wagner. General interest centered around the performance of Miss Farrar as Marguerite. In spite of occasional vocal shortcomings she brings to the role a touch of poetic tragedy. Her acting in the church scene was really inspired, although many would believe that the character is too sophisticated and lacks the delicate simplicity of the conventional Marguerite. Miss Farrar is a consummate artist and because of this, her interpretations are always effective. She uses her voice in an artistic manner, even though it may lack the sensational thrill. Mr. Harrold suffered from a slight vocal indisposition, but his voice is one of pure beauty and appeal. It was particularly effective in the love music of the garden scene. He has surely established himself as one of the bright stars of the Metropolitan Company. Mr. Whitehill's interpretation of Mephistopheles left nothing to be desired. The remainder of the cast performed creditably.

A word of suggestion, rather than criticism, must be offered concerning the chorus. This sterling group of singers which usually adds much to the value of a performance has been developing a few bad habits, not least among which is a tendency to shout rather than to sing. Many times during the performance their work was ragged. Perhaps strange surroundings account for such deficiencies, but this chorus is accustomed to singing in a much larger auditorium than the Academy of Music, and it may be difficult in one performance to make the proper adjustment. Mr. Wolff conducted with sincere affection for the score, and added much to the performance by controlling his forces so that they aided the singers rather than hindered them—a condition not always present.

### "AIDA," NOVEMBER 17.

Destinn as Aida, Matzenauer as Amneris, Martinelli as Radames, Giuseppe Danise as Amonasro, and then Rother, D'Angelo, Sundelius, etc.—thus was the "Aida" cast made up November 17, when the audience jamming the huge opera house equalled the opening night in size at least, even if some of the few "very chosen" ones were not in attendance.

There were, needless to say, ovations for everyone. Emmy Destinn, in the role of the slave girl, Aida, could hardly have

done better. It was truly like old times to see her back again at the Broadway house, and the huge assemblage, by its applause, evidently thought she was every bit as fine as before her European visit. Margaret Matzenauer, ever popular on both operatic and concert stages, scored a veritable triumph. As Amneris she was superb, both her singing and acting being well nigh perfect. Martinelli, also, shared in the honors of the evening. He was in excellent voice and fully lived up to his well established reputation.

The occasion was made especially notable by the debut of Giuseppe Danise, who, as Amonasro, not only fulfilled the requirements of this exacting role, but so surprised the audience that the outburst of applause was almost deafening. It was his first appearance, and he made good. He has a big voice and is a splendid actor. In the Nile scene he was especially pleasing. At the conductor's desk Moranzoni again proved himself a master of the baton and deserved no little credit for the fine performance.

### "ELISIR D'AMORE," THURSDAY, NOVEMBER 18.

The feature of the performance of "Elisir d'Amore" was the season's debut of that charming American soprano, Mabel Garrison, to whom Mr. Gatti-Casazza has intrusted the chief burden of the coloratura department for the first half of the season. That his trust is well founded was proven by Miss Garrison's splendid singing. She was in fine voice and sang with that ease and surety which always characterizes her work. Her acting has gained decidedly from season to season and she is now fairly equal on the dramatic side (if one may speak of "dramatic" in connection with the average coloratura role) to her accomplishments as a vocalist. Her comedy was delightful and combined with her fresh, spontaneous singing of Donizetti's pleasant music made an ideal picture of the attractive heroine. Caruso, in better voice than on the opening night, was his usual funny self as the country bumpkin, while Scotti and Didur contributed their inimitable character pictures. Chorus and orchestra were entirely adequate under Papi's baton. All in all "Elisir" is one of the most satisfactory performances in the Metropolitan repertory.

### "ZAZA," NOVEMBER 19.

The old fashioned and hectic French play, with Leoncavallo's inconsequential music, which furnishes Geraldine Farrar, as Zaza, with one of her best roles, again attracted a full house of admirers for her season's debut at the Metropolitan. As a piece of acting it is perhaps the finest effort in her entire repertory. Vocally she seemed to be no better nor no worse off than last season. Needless to say there was tremendous applause for her, especially after the third act with its famous sob scene with Toto, who was again done with unearthly accuracy by little Ada Quintina. Martinelli, as the lover, got a great hand when he came on. He was in fine voice and his singing shows steady growth in freedom and surety from season to season. He acted the unsympathetic character with discretion, and whenever the banal music gave him a chance to pour out his golden tones in a melodic passage, there was tremendous and well deserved applause. De Luca sang Cascart for the first time. It was well done, as is everything this baritone does, but—which is also true of his characterizations—there was much more head than heart in it. Vocally he was in good shape. Marie Tiffany, singing the part of Zaza's maid for the first time, was effective both vocally and in her acting. It is a thankless role, but Miss Tiffany gave it with a touch which made a human person out of what easily might be but a lay figure. The smaller roles were in the same hands as last year, Kathleen Howard repeating her comically exaggerated picture of Zaza's mother. Moranzoni conducted. Zaza is a real triumph for Miss Farrar.

### "CAVALLERIA" AND "PAGLIACCI," NOVEMBER 20.

The immortal "twins" were greeted by the usual packed house. "Cavalleria Rusticana," beginning the bill, had Mme. Destinn in her well known characterization of Santuzza, Orville Harrold as an effective Turiddu, Perini an attractive Lola, and Picco an energetic Alfio. Florence Easton headed the "Pagliacci" cast as Nedda. It is always a pleasure to see and hear this splendid singing actress, who showed afresh her value to the company. Morgan Kingston was the Canio. It is one of the best of the portraits in his operatic gallery and he was a worthy partner to Miss Easton. The new Italian baritone, Danise, made a distinct impression in the role of the clown. The prologue was honestly sung, without buffoonery or exaggerations, and won him heartiest applause. His work was consistently good, both as singer and actor, throughout the opera. Laurenti, the young Italian-American baritone, has a voice of unusual beauty and deserves a special word for his excellent singing in Silvio's scene. Moranzoni conducted.

### James Goddard's Southern Concert Tour

James Goddard, the bass, who is well known here through his seasons with the Chicago Opera, is making an extensive concert tour through the South this season. It began on October 4 at Bristol, Va., and he made twenty appearances during the balance of the month of October, including recitals at Helena, Ark.; Meridian, Miss., and Knoxville, Tenn. He is booked regularly up to the middle of December and, after resting over the holidays, will resume his tour, including a large number of appearances in Texas. In Knoxville, as the Journal and Tribune stated, Mr. Goddard and his assisting artist and accompanist, Frank Mannheimer, "won for themselves a place in the heart of Knoxville people, as evidenced by their enthusiastic reception by one of the largest audiences that ever gathered in this city for a musical program." At Meridian the Star said: "His voice is magnificent, deep and sonorous and powerful and every song teemed with artistry. In Tschakowsky's 'Del Future,' intensely dramatic, the atmosphere was admirably portrayed. Nobody but a Southerner could have sung the 'Negro Spirituals' so well, and the familiar 'Deep River' stirred the entire audience. It is most encouraging to hear an American singer

give a program, with the exception of one song, in English and to see American composers so liberally represented. Mr. Mannheimer's playing was exquisite. Meridian is to be congratulated for the opportunity of hearing these artists and it is to be hoped they will return."

## ZURICH ENJOYS FIRST ORCHESTRAL CONCERTS

Rudolph Ganz, as Soloist, Is Given Hearty Welcome

Zurich, Switzerland, October 30, 1920.—The first symphony concert of the Zurich season was given at the Tonhalle, October 5. The soloist was Rudolph Ganz, who, prior to his return to the United States, is making a short tour through Switzerland. Ganz is a born Zurich and the audience gave him the heartiest kind of reception. His performance of the first piano concert of Beethoven (C major) was distinguished by simplicity, clarity and warmth, poetic sentiment, and finely worked out execution. His second number, the symphonic variations of César Franck, brought forth enthusiastic approval by the audience, who recalled the artist many times. The orchestra at this concert played Gluck's overture to "Iphigenia in Aulis" and Beethoven's "Pastoral" symphony, which received a most satisfying performance under the direction of the regular conductor, Dr. Volker Andreae.

The second symphony concert was given in commemoration of the dedication of the Tonhalle, which took place twenty-five years ago. The Tonhalle is a huge structure, containing several concert halls, and is situated in a beautiful large garden, with a view of Zurich Lake and Mountains. The program featured the same composers—Beethoven and Brahms—as the inaugural one twenty-five years ago, when Brahms himself was present at the dedication.

After the opening overture, "Die Weiher Des Hauses," followed Beethoven's violin concerto, which at the dedication was played by Joachim, and at this concert by Adolf Busch, who has been widely acclaimed as a worthy successor of that master. While his performance could have been broader and manlier, he was a most gratifying interpreter, possessing a beautiful and warm tone, a finished technique, deep feeling and sound musicianship. The program closed with Brahms' first symphony of which Dr. Andreae and the Tonhalle orchestra gave the strong and passionate interpretation that is so much required by the symphony of "storm and stress."

### ROSENTHAL.

Moriz Rosenthal followed up the great success of his recital on October 1, of which the last Zurich letter spoke, with two more recitals, on October 13 and 16. His principal pieces this time were Brahms' "Paganini Variations," the great Schumann fantasy in C, two charming sonatas by Scarlatti, Schubert's "Wanderer" fantasy, and smaller works by Chopin.

As in the first recital, he especially shone again in the Schumann work. The Paganini variations were given an astounding performance. When Brahms had heard the twenty-one-year-old Rosenthal play this work, he remarked that no one could equal him in it.

### LOCAL OPERA.

The Zurich Municipal Theater has thus far given newly studied presentations of "Lohengrin" and "Figaro." Audran's "Die Puppe;" and "Der Zwerg vom Haslital," a fairy opera by the Swiss composer Doret. Alois Jerger, a prominent member of the Munich National Opera, appeared here as guest in Offenbach's "Tales of Hoffmann" and was acclaimed by the public as a remarkable actor and singer. N. B.

### Harold E. Hammond—A Musical Personality

Those who have heard the recently published songs of Harold E. Hammond have been conscious of a "something plus" in them; something expressive of a breadth of experience, a depth of understanding indicative of the unusual. This "plus" has a definite basis in fact, for Mr. Hammond is a trained musician in addition to being an interesting personality, the result of unusual opportunities.

Chicago has always been his home, but for seven or eight years (after he was twelve) he lived alternately in Europe and America enjoying every advantage of study with such eminent musicians as Wilhelm Berger, David Stanley Smith, Horatio Parker and Harry Jepson. A year spent in the Berlin home of the distinguished baritone, Arthur van Eweyk, gave him the opportunity of meeting many notables of the music world.

Then followed four years of college life at Yale University and a number of years devoted to the banking and real estate business, but with all these varied interests, there was never a time in which his appreciation of art and poetry and beauty did not find expression in some form of music.

From time to time there were several ballads written in the Loewe style, incidental music for a Japanese masque given at the Art Institute and the Cliff Dwellers Club of Chicago, a musical comedy written for the Quadrangle Club of the University of Chicago, a two-act operetta produced at the studio of Lorado Taft, the famous sculptor—all these and other forces decided Mr. Hammond to make music his serious life work.

And so it happened that Clayton F. Summy Company, publishers of Chicago, have recently brought out three songs by Mr. Hammond, two of them: "A Service of Song;" "A Book, A Rose, A Prairie," a correlated set interpreting in tones the quaint poetry of that New England recluse, Emily Dickinson; and the third, "My Thoughts," a musical setting of the poem by Mabel Linn.

Musicians are welcoming these songs as a splendid addition to American song literature, not only because they are well adapted to the voice and pleasing to an audience and reveal a sensitive imagination and a genuine musical gift, but because above all they are expressive of a rich personality, whose future efforts will be awaited with keen expectations.

### Howard Potter Treasurer of Garden Tour

Howard Potter is traveling with the Mary Garden Concert Company as treasurer.

JUST as it is well nigh impossible for the authors of text works on harmony and counterpoint to keep pace with the daring but so welcome pathfinders in new musical expression, so it would be useless to claim to write studies in modern pianism that would include all the latest "discoveries of tonal combinations," etc., such as poly-melody, poly-harmony, sound-against-sound, color-against-color, imitations of all kinds of noises and impressionistic descriptions of life in nature. This chapter is written with the purpose of convincing the student that he has not only a great future behind him—the study of the classics—but also one before him, a future that he must approach with the same reverence that no doubt he feels towards the former.

There are masters in every generation, as well as in ours and in those gone by. The old, recognized ones, were young once also. Practically without exception they were not believed in or trusted, not recognized, not accepted, either by the public the press, or by the so called profession. Their struggle for sheer existence must look appalling to us who live in an era which has successfully commercialized both art and artists. With the exception of France with the yearly "Prix de Rome," no country watches for and encourages its young composers to an extent worth mentioning.

Who can see and hear a new message with old eyes and ears that are trained only for the accepted, the usual, the commonplace? Why did a very clever woman write in 1853: "How is it that people over forty take unwillingly to Chopin?" We can readily understand it. Think of the jump from Beethoven to Chopin. And yet the Polish master was seventeen years old when Beethoven died at the comparatively young age of fifty-six. And this same woman looked into the future (in 1853!) and said that human ears would not be satisfied with half-tones and predicted quarter and eighth tones within "another fifty or one hundred years." The seventh overtone of the French horn cannot be placed on our staff of five lines, and still we think that we cannot go any further, "that we have arrived at the limit of our ways of expression," and that "another division of our now smallest interval is not admissible." The moment has come where the young student has to be "mobilized" for the fight against the over-conservatism of the enemies of evolution.

Not that we should bow to everything new because it is new; not in the least. But we must approach it with an open heart and an open mind. We must give the young creator a chance to be heard. We must bring a friendly spirit into the study of his works and endeavor to find the beauty of his message from his angle. The psychology of beauty is the most elastic thing in the world; no two people will agree exactly on the same understanding of it. The Great War has fortunately eliminated much "futurism" in both music and the fine arts. All that was not "true" had to go; but what is left of it stands today as solid as a rock, and we will do well to hasten and get on friendly terms with that which has come to stay. So much that was once new has now become "classic" that those who refuse to see the continued working of the law of evolution should be pitied, and they should be fittingly condemned to play Czerny for the remainder of their mortal lives.

What we have gained in the last twenty years, even as in the preceding fifty years, came through evolution, not revolution. Genius and work are one. The will-to-achieve alone has never created a masterpiece; but neither has emotion alone. It is the happy union of inspiration controlled by intellectual knowledge that has given us the masterpieces. A work written in the spirit of its time is bound to fade as rapidly as that spirit changes; and we know that every generation has its own expression, its own emotion, its own standard of beauty. The early Wagner has lost its "appeal," while "Tristan" has a universal message that is bound to last for generations. It is the Song of Love, just as the Missa Solemnis is the Song of Faith, and "L'après-midi d'un faune" is the Song of Nature.

There are, fortunately, many great musical works that will live as long as the master-monuments of literature. They are the blazing torches that light up the darkness of the unknown future, welcoming the sparks that the unploughed soil gives forth, sparks that will grow into flames and illuminate the world—in their turn—with the flashes of new messages.

The evidence of the neglect of the composer lies in the fact that a great part of the so-called musical profession, the "public" and the "people at large," have no clear idea of differentiation between creative and re-creative musicians. The composer is that obscure being whose name you find on the programs, but of whom you are not supposed to know anything and in whose fate you are totally uninterested. He is usually supposed to be dead. He mostly is; but what would the armies of artists and would-be artists, the millions of music-lovers, do without him? Music as "made" by the composer is a sister to literature, sculpture and the fine arts in their different branches.

The composer is a brother to the painter, the poet, the sculptor, the etcher. The "reproducers"—pianists, singers, violinists, organists, conductors, banjo-players, and the like—are not in his class. They may be wonderful, great, successful, rich, clever—but they are not in his class. Just so, the actors will not sit with the dramatic authors on the last day of judgment. And yet teachers and students are not interested in the neglected composer, both old and young; he has to die to be appreciated. "What is his glory then?" we are entitled to ask.

The études and preludes of Chopin have been both murdered and caressed (how little caressed, however!) during the last eighty years. They have been "dressed up" skillfully, they are being transcribed and transformed in public all over the world (I am among the guilty ones, I know)—and yet they stand all this treatment and remain the unshaken monuments of genius. How much better off are the masterworks of the painters and sculptors! There are no "instructive, revised and augmented" editions of the Sistine Madonna; no popular, commercialized copies for small-eyed "customers" of the eternally beautiful smile of the Mona Lisa. The composers are at the mercy of the re-

# Modern Piano Virtuosity

## THE STUDENT'S OBLIGATION TOWARD PIANISM AND MODERN MUSIC

With Some Incidental Remarks on the Evolutionary Process

BY RUDOLPH GANZ

THIS article by Mr. Ganz is reprinted, by permission, from the University Course of Music Study, published by the University Society, Inc., New York. The original article is more extensive and contains, in addition, some examples and notes (with notes) of problems in modern technic and a fine selected list of modern piano literature.—Editor's Note.



Photo by Mishkin. New York.

RUDOLPH GANZ.

producers, these dangerous re-creators who are entirely responsible for the taste or lack of taste of the public.

Both teacher and student must strive for more culture, for more understanding, for the ability to "hear" a composition away from the instrument and feel its message of beauty in the imagination before trying to express it in the execution. Only then will they both fill out their mission. It is not enough to study a work both musically and technically; you must be interested in the life of the composer, his struggles, the problems of his times. Your emotion will grow through your making his happiness and sufferings your own. You must grow within yourself if you want to keep away from getting weary of your tasks.

It is the "mountain of knowledge" that lifts the learned musician above the level of amateurism. The dilettante is a wonderful, essential asset in the musical world, as long as he or she listens. The amateur is welcome, and we must be profoundly grateful for every thousand of his species, but only as listeners. In any other capacity the dilettante is a grave danger to music. When he tells us that he "plays for his pleasure" we must suggest that the accent belongs on "his."

Any person having any talent deserves interest. Anyone cultivating his or her gift to their best knowledge is entitled to esteem and consideration. Admiration goes to the one who is willing to struggle and suffer in the search for beauty. Never to lose sight of your ideals, those enchanting pictures of that land-you-will-never-reach, to work faithfully and with confidence in those who are guiding you, to be respectful to the creative genius and sincere to your own self—those are the sacred duties of the serious student.

In every generation there are too many "old" people among the young ones. It is human, but not natural. Youth should seek youth. The young reproducer should search for the young creator. Encouragement is the greatest enticement to the young fighters. Encouragement is enthusiasm, and enthusiasm knows no obstacle. You must have enthusiasm to win out; old age is made bearable by it. But who is enthusiastic about the young composer—and are not enthusiasm and encouragement essential to the one who sounds a new note, or speaks a somewhat new language? Is he not judged and measured by what has been before?

Only one out of the eminent Parisian critics heard the new message of chaste simplicity and delicate sensitiveness when "Pelleas and Melisande" was performed for the first time. Seven years later they all had their ears "adjusted." To be sure, no one can fully realize the importance and value of a masterpiece at its first hearing. You may "feel" its greatness, its elemental message, subconsciously; but why should anyone be able to understand at a single hearing what was written in many months, or years, of time, and with the life-blood and unshaken faith of genius? Spohr considered Beethoven's ninth a poor, uneven work; Wagner's "Mastersingers" was "lacking in good counterpoint"; "Lohengrin" had "no melodies"; Mozart was barred from the then rather cultured Prussian Court as being too "noisy." And as to old Sebastian? And Cesar Franck? They had to die to become "living."

So, dear student, give your fellow student, the serious

young composer, more attention. His work lies far outside the limelight of easy success. He is not a money-maker. Realize that his young soul wants to be heard. He needs you, and you will have occasion to feel everlasting proud if you have helped in the making of a master. Your interest, your enthusiasm, will spur him to bigger, greater deeds. Remember, whoever has talent and works in hard study is worthy of being heard. Time will assign to everyone the place he is supposed or chosen to fill. Young geniuses have been lost, not only through physical failings, but often through mental distractions and disappointments.

Mozart, Schubert, Chopin, had probably said all they had to say when they died. Beethoven's last years were a struggle with the problems and emotions of romanticism. He died a classic. It could not have been otherwise; a "Faust" by Beethoven was an impossibility. Debussy's mission was unquestionably at an end when he passed away. The young-old man, the "tiger" of our profession, Saint-Saëns, is still among us, eighty-four years old. He has been a fighting writer all his

life. That we still need him is best shown in his recent attack upon the ideas of Vincent d'Indy. This pamphlet is a wonderful essay on "Taste in Interpretation," mostly on ideas of phrasing. No young author could have spoken more forcibly, more convincingly.

What is modern? What is new? And what does modern music try to achieve? And give? What we have not heard before strikes us as "new"; what we are not accustomed to hear, or are unable to understand, we like to call "modern." Think of Bach as having once been looked upon as a "modern"! And he surely was in his time, and in some ways he still is, even today. Overtones existed when sound was born, though no one heard them. Finally discovered by the researches of the scientists, we are just beginning to hear them and make use of them. The pettiness and smallness of the standard of the average harmony books shows us how terrible is the prison in which we have been living.

It is useless to discuss here what should be "permitted" and what not. There are some people living still to whom a minor-ninth sounds "wrong." Bach, Beethoven and Schubert made use of it; so does Stravinski—but he is not accepted. He has not died as yet. And what about the "cacophonies" with which the organists flood the churches and drown the innocent listeners when they "add brilliancy" to the full organ by the use of such stops as the twelfth and fifteenth, or the through-rank mixture, and move the congregation to ecstasies by the richness of this tonal combination?

And what about the street noises, the groaning and moaning of the big city, the fire-department, the railroad yards? What musical expression can compete with their multitude of sounds? A man will come out of a concert hall and tell his friend at the corner how "ugly the new string quartet sounded" to him, and yet he does not mind the inhuman symphony of auto horns, street car wheels, elevated trains, police whistles, newsboy yells, ambulance bells, with that dark-brown humming of the crowds as a background. What of the colorless chatter of an audience of thousands before the beginning of a program, what of the barbarian habit of hand-clapping, cheering, even whistling, to show approval of a distinguished performance of an art work?

What of the hundreds of thousands of pianos out of tune upon which millions of worshippers play with delight the favorite pieces of four generations, without finding fault with the mutilated harmonies? What of the legions of fiddlers and the armies of singers who are just as happy off key as on, and whose variance of pitch is noticed by one out of ten listeners, or more probably by only one out of a hundred or a thousand? What of the a capella choral performances that "deteriorate" a half or whole tune during a simple song of two or three verses? And those not-yet-orchestras that have as many A's as there are instruments in the body? You can today hear Debussy as transparent as Mozart, but you can also happen to hear Beethoven sound like Stravinski.

Therefore, how unjust to say, "I do not like this or that piece because it sounds ugly to me and because I do not like it, do not understand it." When you learn a new language, you must go slowly. The foreign-to-our-ear flavor is just the most ambitious thing to acquire. Why not the same care in trying to master a new language in music?

There is hardly a composer whose indications of phrasing, dynamics and pedaling are more sensitive and to the point than are Debussy's. There is no room for doubt in his manner of writing; but his works are usually blurred to death in performance, and in effect the meaning is therefore not always clear. Also, he is overpedaled; that is, quantity of sounds hinder the quality. The student is asked to take much pedal instead of shown how to be discriminating in his choice of new combinations.

Debussy has opened our eyes just as Moussorgsky first opened the eyes of Debussy. Ravel has in many ways surpassed him. His ideas are bigger, contain more absolute music and strive for deeper expression. The gallows (Le Gibet) and the Passacaglia from the trio in A minor have lifted the new French school out of the limitations of water-colors. Theirs is "red blood," and their emotion is the expression of polyphonic evolution, not revolution.

Modern music is not here to replace the classic repertory. It simply adds a new style of expression paralleling the old ones. Nowhere can we find the delicate or plain humor of Debussy except in the masters among the French clavecinists. Couperin, Rameau, Daquin, and their contemporaries were no champions of absolute music. They gave their pieces titles that justified the descriptive music they were trying to express. So it is with a great many moderns. Ornstein's "Wild Men's Dance" is a masterpiece because it expresses exactly what it purports to express. You may question the ethical base of it, but you cannot deny the successful solution of the problem. Authors of all times have imitated nature or hung on to some lines of a beloved poet to give their music a definite expression.

(Continued on page 39)

## —LINES OF NEWS—

of

MARY  
MELLISH'SNew York Recital  
October 29

## Soprano Metropolitan Opera

"Miss Mellish's voice is one of excellent potentialities and she sings in a sincere and unaffected manner."—THE NEW YORK TIMES.

"Her voice has an agreeable roundness and a reserve which permitted her to be effective in dramatic moments."—NEW YORK TRIBUNE.

"Her intonation was accurate."—NEW YORK HERALD.

"She was distinctly at her best in the Brahms and Strauss, repeating 'The Watchful Lover,' which she sang with an appealing simplicity and graceful charm."—NEW YORK EVENING MAIL.

"She made a pretty picture, her voice had a pretty quality."—Sylvester Rawling, in EVENING WORLD.

"The voice is warm and even and the quality very agreeable."—NEW YORK EVENING TELEGRAM.

"Personal and vocal charm."—NEW YORK AMERICAN.

"Her voice in its coloratura sphere has a flute-like quality and this, combined with a clear diction, makes her singing a delight to the listener."—NEW YORK TELEGRAPH.

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NOVELTIES FEATURED ON CINCINNATI  
SYMPHONY ORCHESTRA PROGRAM

Conductor Ysaye Presents Work by His Deceased Brother and Also Florent Schmitt's New Composition, Heard for First Time in Cincinnati—Detroit Orchestra Gives Fine Program—Conservatory and Studio Notes

Cincinnati, Ohio, November 18, 1920.—The affection with which the Cincinnati Symphony Orchestra is regarded by the musical public of this city was much in evidence at the last pair of concerts which this organization gave at the Emery Auditorium on November 5 and 6, when, without the aid of a soloist, the program was given to a full house at both appearances. The fact is that the orchestra under Eugene Ysaye has gone forward in a marked way, and the influence which he has exercised over its personnel is reflected in its power over the Cincinnati public.

The program opened with Mozart's "Magic Flute" overture, followed by Beethoven's second symphony, of which Mr. Ysaye's reading brought out the bright invigorating sweetness, written though it was when the master was in the depths of despair over his deafness. Florent Schmitt's "Tragedie de Salome," played for the first time in Cincinnati, proved a novelty very worth while, a clever and notable piece of program music, not on a new theme but given a new phase by the composer, weird and fascinating. The new composition was decidedly well received by the audience. In contrast the next number, the entr'acte from "Fervaal," with its quiet, soothing beauty, showed Mr. Ysaye's ability as a program maker. The concluding number, fantasy on a Walloon popular theme, by Theophile Ysaye, the deceased brother of the conductor, was a second novelty on the program. It is sprightly and cheerful, permeated with the folk quality, and its rendition by the orchestra left nothing to be desired.

The Cincinnati Orchestra gave a number of concerts during the week of November 8-13 in the following cities: Huntington, W. Va.; Charleston, W. Va.; Parkersburg, W. Va.; Athens, Ohio, and New Philadelphia, Ohio. The reception in each city was most gratifying and Conductor Ysaye and his organization of very capable musicians won just applause from the large audiences.

The sale of season tickets for the "popular" concerts to be given during the coming months at Music Hall by the orchestra opened on November 15. The first of these Sunday afternoon concerts will be given on December 12, when Melvena Passmore will be the soloist.

A series of special orchestral concerts has been arranged for the public schools during the coming winter and spring by Walter Aiken, Director of Music in the schools. This will be done in order to establish a closer union between the orchestra and the schools. The concerts will be similar to the "popular" concerts given by this organization, and the first will be given on November 30, at Emery Auditorium.

## DETROIT ORCHESTRA APPEARS.

On the evening of November 9 at the Emery Auditorium, the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, made its first appearance in Cincinnati, with the young pianist, Leo Ornstein, as soloist. The concert had an added interest by the appearance of the Ampico reproducing piano upon the platform. Mr. Ornstein in conjunction with the Ampico played the Rubinstein fourth concerto in D minor, the first movement being played by the Ampico from an Ornstein record roll, and the remaining ones by Mr. Ornstein in person. The pianist also performed the Liszt "Liebestraum," which was immediately followed by its repetition by the Ampico. In both its appearances the piano reproduced every nuance and mannerism of Ornstein and received spontaneous applause from the audience. The concert opened with the playing of the Brahms first symphony in C minor and concluded with a notable performance of the Strauss tone poem, "Death and Transfiguration." At its conclusion both the orchestra and its conductor received an ovation.

## DINNER TO J. H. THUMAN.

Manager J. H. Thuman, of the College of Music, was the guest of honor at a meeting of the Optimist Club at the Queen City Club, on the evening of November 13. He had been invited to speak on the work done at the college, and he stated that the recent war had placed America, to a great degree, on its own resources regarding music. As a consequence of the change, obligation has been placed on this country. He maintained that it was the duty of American musical colleges to train young men and women of musical gifts and talents in so thorough a manner that there can be added nothing by European countries in this respect. He spoke of the efforts of Theodore Thomas to bring this about when he established the College of Music, and insisted upon the observance of the high ideals sought.

## CINCINNATI CONSERVATORY NOTES.

Recent activities at the Cincinnati Conservatory indicate that the present school year is one of unusual interest and activity. Albert Berne, a member of the artist faculty, gave an interesting concert at the school, November 3, his program including "Adelaide" of Beethoven, and selections of Brahms, Liszt, Grieg and Schumann. Andre de Ribautpierre, violinist of the conservatory, gave a recital at Western College, Oxford, Ohio, November 6, accompanied by Lucile Wilkin, pianist. Mr. Ribautpierre, together with Fern Sherman, pianist, also of the conservatory, gave a recital November 1 in Dayton. Pier Adolfo Tirindelli presented his talented pupil, Bernice Jackson, in a recital at the conservatory on October 29. Miss Jackson is well endowed with technical skill, a fine broad musical tone, and possesses decided individuality and poise.

The regular Saturday afternoon student recitals were resumed at the conservatory on November 6. The Junior Orchestra, under the direction of Peter Froelich, appeared, also students from the piano and vocal departments.

## PUPILS BOOKED FOR TOURS.

Nellie Richeson, violinist, pupil of Haig Gudenian of the conservatory, has been booked by Gambol for a series of recitals. One tour will include California and states en route. At present she is touring New Hampshire, Pennsylvania, Connecticut, Tennessee and Virginia.

A number of graduates of the Cincinnati Conservatory have also been booked for long tours which take them

all over the United States. Ein Smith, violinist, and C'Zelma Crosby, cellist, are completing a two years' tour which is now carrying them to Panama. Anna Prestwood, soprano, was last heard in concert at Westwood, Ohio. Karl Wecker, violinist; Katherine Donald, pianist, and Hazel Horn, soprano, gave a recital on October 24 at Fort Thomas Post.

Albert Berne, member of the artist faculty in the voice department, gave his recital at the Conservatory Hall on November 3. His program was built up on musicianly lines such as those who know Mr. Berne's taste might expect. His voice is of particularly sympathetic timbre, a full baritone range and even in quality; his handling of it was admirable, changing in mood and color demanded by the score and text. His work was an exemplification of what can be done in modern songs by one who does not scorn his native speech, but rather makes of it a thing of beauty and charm. The accompaniments were played with real artistry by Augustus O. Palm, who was at all times in true sympathy with Mr. Berne.

Mr. and Mrs. Thomas James Kelly appeared in Middletown on November 7 in a program of folk songs, Mr. Kelly giving an interpretation of the songs sung by Mrs. Kelly. This is the first of a series of eight Sunday afternoon concerts which the Cincinnati Conservatory will provide for the American Rolling Mills Company, which is interested in bringing music in its highest form to its employees. These concerts are to continue at regular intervals throughout the winter.

## NOTES.

The Woman's Musical Club gave a very interesting program on November 3 devoted to Haydn, Mozart and Bach.

A number of the pupils of Daniel Beddoe, of the conservatory, have been placed in church choirs in this city.

Ben C. De Camp, organist of the Grace Methodist Church, Norwood, for the past year, has accepted the position as organist and choir director of the Wayne M. E. Church, Lockland.

Ralph Thomas, Cincinnati tenor, who has been spending the summer in Milan, Italy, has decided to remain there for the winter to study opera. He gave a successful concert in Paris last May, arousing favorable comment, and also appeared in other French cities later.

The Cincinnati Woman's Rotary Club will celebrate the holiday season with the performance of a tabloid pageant appropriate to the commemoration of the tercentenary of the landing of the Pilgrims, in the ballroom of the Hotel Gibson on the evening of December 21. The music will be in charge of Maude Sackett.

A. J. Gantvoort, of the College of Music, gave a lecture in Columbus, Ohio, November 9, in the course of the Woman's Music Club.

Daniel Beddoe appeared as soloist at Pittsburgh on November 19, on a program under the management of James Bortz. Thelma Given, violinist, was the assistant artist.

A concert was given at the East High School on November 20, directed by Pier Adolfo Tirindelli, when the string orchestra of the Cincinnati Conservatory of Music was heard. The soloists were Jean Kirk, violinist, and Margaret Spaulding, soprano.

Lillian Wiesike, of the Conservatory of Music faculty, appeared in a recital program at Columbus, Ohio, on November 13, before the Saturday Night Club of that city.

Albert Berne gave a recital program on November 17 at Glendale College, accompanied by Augustus O. Palm.

A quartet from the College of Music, consisting of Harriet Hegner, soprano; Augusta Litzendorf, contralto; George Rambo, tenor, and Richard Fluke, bass, gave two concerts last week at Portsmouth and Marietta. The quartet was accompanied by Frederick J. Hoffmann, of the piano faculty.

Emma Beiser Scully, post-graduate pianist of the Cincinnati College of Music, and who is a well known local composer, played some of her own works before the Clifton Mothers' Club some days ago.

The Matinee Musical Club will give a series of concerts for 1920-1921, beginning on December 1. There will be five programs, the first presenting Birgit Engell, soprano, followed by Louis Graveure, baritone, January 4; members of the club, February 4; Arthur Shattuck, pianist, assisted by club members, March 4, and Eva Gauthier, soprano, March 28. The concerts will be held at the Hotel Gibson. W. W.

## Haywood Studio Activities

On October 25, Jessie Ward Haywood, soprano, and Thomas Fuson, tenor, sang a program for the Minerva Club at the Waldorf-Astoria Hotel. Mrs. Haywood was well received in a selection of French songs by Hahn, Massenet, and d'Indy, which was followed by a group of English songs, including "When Celia Sings" by Moir, and some songs of the modern school. Mr. Fuson sang a Handel aria and a group of Italian and later some Indian songs by Lieurance. The audience showed evident pleasure with the rendition of Mr. Fuson's selection. Emil Polak, who is coaching at the Haywood Studios, acted as accompanist for the afternoon.

Mrs. A. K. Hammerslough, soprano, is soloist at the First Church of Christ, Scientist, and the Free Synagogue of Flushing, L. I.; J. U. Woodside, baritone, has been engaged as soloist at the Evangelical Lutheran Church, New York City; Ophie Morris, soprano and teacher, has joined the faculty at the Carolina Conservatory and the Grove Park School at Asheville, N. C.; Emilie B. Gardner, soprano and teacher, has been reengaged at the Fredonia (N. Y.) State Normal School; T. Earle Yearsley, tenor and teacher, has been appointed head of the vocal department at Beaver (Pa.) College, and has a large class of private pupils in Pittsburgh, Pa.

## New String Quartet to Be Heard

A new string quartet by Elliot Schenck will be presented at the next concert by the American Music Optimists on December 5. This will be its first hearing.

# A New Recital Singer!

The New York Recital at Carnegie Hall on Wednesday, November 17th, was a repetition of the triumphant Boston recital the week previous for

# TITO SCHIPA

Celebrated Tenor, Chicago Opera Association

Mr. Schipa proved that he understands the difference between singing a song properly so called, and singing an opera air. It was a welcome exhibition of **real vocal art**. His emission was admirable; he controlled his breath with remarkable skill, employed a true portamento, displayed a noble legato, phrased exquisitely and enunciated the Italian language with crystalline clearness. Altogether the **singing was such as we are seldom privileged to hear**. Old Italian songs such as Giordani's "Caro mio ben," Mr. Schipa delivered in the pure classic style and with warmth. Delightful also was his treatment of modern Italian songs and the air of Florinda from "Le Donne Curiose" was never sung here anything like so well.—*New York Globe*.

He fairly **ran away with his audience**.—*New York World*.

A recital wherein **joyous singing** brought joy to a **joyous programme**.—*New York Sun*.



Photo © Lumiere, N. Y.

A beautiful voice full of **warmth and vigor** . . . . . Caccini's "Amarilli" was sung with marked purity of style, and in this and other songs throughout the afternoon, Mr. Schipa showed himself an **intelligent and sympathetic interpreter**. His program was varied and attractive. Among the French songs was Franck's "Panis Angelicus" which afforded the singer an opportunity for the expression of **spiritual fervor** characteristic of the Latin races. This was also true of Mr. Schipa's own "Ave Maria." The closing group of Spanish songs provided a different touch of color, and

to his program as a whole, the tenor did full justice.—*New York Tribune*.

Sings **pure tone** in pure melodic line.—*New York Evening Journal*.

Unlike the average opera tenor, **he has a genuine flair for the recital stage**.—*Brooklyn Eagle*.

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## "Going Some?" Florence Macbeth Says So

TWENTY-NINE CONCERTS IN TWENTY-SEVEN DAYS AND COVERING NINE THOUSAND MILES IN A RAILROAD CAR AND EVERY NIGHT IN A JOLTING BERTH IS INDEED AN EXPERIENCE NOT TO BE FORGOTTEN—NOTED SOPRANO TELLS OF HER EVENTFUL TRANSCONTINENTAL TOUR WITH THE MINNEAPOLIS SYMPHONY ORCHESTRA

Florence Macbeth recently gave a *MUSICAL COURIER* representative a very graphic description of her transcontinental tour as soloist with the Minneapolis Symphony Orchestra, Emil Oberhofer, conductor.

"Twenty-nine concerts in twenty-seven days!" Miss Macbeth exclaimed. "Nine thousand miles in a railroad car and every night in a jolting berth. Oh! the joys of a nice soft bed—at the end of it all! I had a very short holiday after my Macon Festival appearance, but felt quite fit as, with my mother, I made the jump from New York to Minneapolis to join the orchestra there.

"We left for Winnipeg that same night in special cars, after I had been introduced to my companions of the next few weeks and the little compartment which was to be our home, arriving the next morning to find myself stricken with acute ptomaine poisoning and faced with an immediate rehearsal to be followed by the first concert. It was a distracted little mother who, though herself attacked, found a physician and a modicum of relief for me. How I stood up for my concert I do not remember, but thanks to grim determination and a wonderful reception, I succeeded beyond my expectations. My introduction to Canada was thus one of pain and joy.

"The second night we entertained for Regina, Sask., arriving in bright sunshine at a pretty little town where (I had not eaten since Minneapolis) we rushed to find a hotel for lunch. We found a place, but the lunch!!! As I sang 'Charmant Oiseau' that night I could not help wondering if the poor little bird had ever known the pangs of hunger.

"We reached Saskatoon next morning—I think it was the delicious aroma of breakfast in a nearby house that awakened me. As fast as hands could move, ours did. Here and there we looked for a nice restaurant; in vain, it was breakfast, breakfast everywhere but not a bit for us. That settled it. We bought eggs, powdered milk, fruit and sterno, determined to hermitize for the rest of the journey. And we did.

"Edmonton was our next stop. How it rained! The concert was in the Horse Show Building; my dressing room, an Indian tepee. My auxiliary shelter was an umbrella, for the rain simply would not keep out. Imagine a great building, earth floor, four thousand people, two hundred oil stoves—dotted here and there like the night fires in an Indian encampment—a raised platform with more oil stoves and more people who, exhorted by a man with a short wand, appeared to be preparing for an ancient war dance; add the sound of raindrops sizzling on the oil stoves and you have a true picture of the Edmonton concert. What a glorious time we all had!

"But Calgary! Oh, Calgary! Our cars were left down in the yards (miles down I think). I had decided to dress at home as it were. Never again! Like a stranded fourth-rate vaudeville performer in full evening dress I tramped those never ending tracks to civilization and a taxi cab, to find that it was three miles to go to the joys of another Edmonton experience. And the rain! I never could understand why New York had so much fine weather. I know now—they have all the rain in British Columbia.

"Next day we journeyed across the mountains to Van-

couver. The rain clouds lifted and, as we crossed the Great Divide, a gleam of sunshine welcomed us, alas, only too soon to be followed by more rain and severe cold. Another Horse Show Building but they called it 'The Arena.' I suspect this was just to make us feel quite at home. The warmth of our reception, however, formed a welcome contrast to the extreme coldness of the atmosphere.

"Then we struck a delightful day," she continued with a smile. "Crossing the lovely Strait of Georgia in streaming sunshine we reached the Eden of 'Canada—Victoria—where the six hour sail was followed by a dinner at the most attractive hotel on the route, 'The Empress.'"

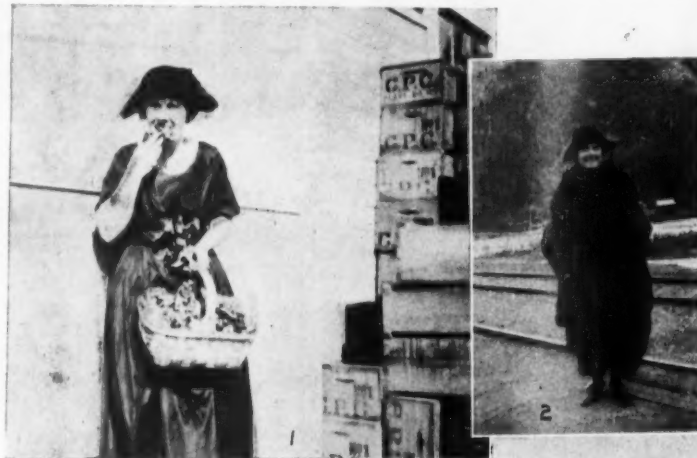
"It was at Bellingham that we opened in the good old States and here I had a fright. A charming lady enter-

had spread their blankets and were asleep under the sheltering roof. They periodically come to town and just hang 'round and sleep.

"Leaving Yakima we visited, in turn, Grandview and Walla Walla, Wash., Lewiston and Moscow, Ida.; Pullman, Spokane, Missoula, Deer Lodge, Butte, Great Falls, Helena, Bozeman, Billings, Miles City, Mont., and Bismarck, N. Dak. Grandview was somewhat unique. Seven miles from a railway, the journey from Prosser, the nearest town, was made by auto. There was no hall, so they converted an apple warehouse into an auditorium, made a false floor and stage with 7,000 boxes full of apples, and there we appeared before 2,000 of the most music loving people of the tour. And my bouquet, handed over the footlights (?), was a basket of the loveliest fruit you ever saw.

"Then Miles City—the most interesting spot of all! Another auto took us out to Fort Keogh and afterward to Signal Butte, a landmark for many miles around. It was on this mountain of rock that the Indians signaled during the historic battle when the gallant but ill fated General Custer with all his brave comrades were killed at the battle of the Little Big Horn.

"Back in Minneapolis, after four solid weeks of bumping, jolting, rushing and loafing. What a relief to be in the dear old city, to dine in a hotel, to enjoy the comforts of a daily bath, and, above all, to sleep, yes, to sleep in a nice soft, downy bed. It was a wonderful tour, though very strenuous. Everywhere receptions, enthusiasm and kindness, in which our Canadian neighbors excelled. I wouldn't have missed it for the world. Everybody was so kind to me, from Mr. Oberhofer to Sam, the baggageman. But I have forgotten Harry, the boy who anticipated our every need, and the porter who took care of our Pullman car." W. E.



FLORENCE MACBETH ON TOUR.

(1) Enjoying her bouquet, a lovely basket of fruit which was presented to her at Grandview, Wash. (2) Florence Macbeth on the tracks at the Great Divide. (3) Notables of the Minneapolis Symphony Orchestra with which Miss Macbeth made a transcontinental tour. Left to right: Wendell Heighton, manager of the orchestra, Miss Macbeth, Laurence Lambert, who directed nineteen of the concerts of the tour, Mrs. Emil Oberhofer and Emil Oberhofer, conductor of the orchestra.



tained us with an automobile trip. Her chauffeur probably could not outspeed dePalma, but I am sure he knew there were no traffic police about—but the shock! We were ascending one of the steepest hills when the engine suddenly stalled and the car started backward. Things looked serious! Only Mr. Heighton's presence of mind saved us. He jammed on the emergency break so tightly that it took us half an hour to get it off. When things were fixed up our hostess wanted to continue the journey but Mr. Oberhofer had an important engagement, and I, well! I remembered about an appointment that evening with a hair-dresser!

"Through Tacoma, Monmouth, Centralia, Portland, and Seattle we travelled, passing many places made famous by those intrepid explorers Lewis and Clark, meeting with great enthusiasm on every hand. Yakima, however, provided the unusual. Nearby is a large settlement of Yakima Indians and we saw scores of them. At the depot were the men with sacks and the squaws with babies; most of them

attentions upon him was a suave Russian-German count, a man who had stood close to the ex-Crown Prince of Germany in his little day of glory and who had elected to spend a semi-exile existence in Holland in close proximity to his former master in the hope of a better turn of the wheel of fortune. It was this man who almost inveigled Stopak into visiting the ex-Crown Prince on the Island of Wierengen, with the carefully concealed object in view of providing music for the throneless heir of the Hohenzollerns, who is particularly fond of the violin and who has felt the lack of music on the island where he is confined. Like any ordinary mortal, Stopak was willing to see the ex-Prince at a distance, but when the engaging count tactfully intimated that it might be well for him to bring his violin along, as a little music would not be amiss, Stopak refused the invitation. Times have changed! Three years ago, Josef Stopak, in his role of American doughboy, would probably have accepted with alacrity the opportunity.

### Stopak Refuses to Play for Ex-Crown Prince

Josef Stopak, the American violinist, who made his New York debut at Carnegie Hall on October 16, tells a story of his recent European trip that is worth recording. After his continental debut in August at the famous Kursaal in Scheveningen, Holland, where he played the Bach double concerto with Thibaud with such success, Stopak found himself the musical sensation of the hour and was approached accordingly by various people of high social and musical standing who were anxious to entertain him. Among those who thus pressed their

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From *The New York Tribune*

"Seldom does one day bring forth so much fine singing as that heard yesterday. Only a week ago Mme. Hinkle exhibited many fine qualities at a concert of the Beethoven Association, qualities which for some time have placed her in the front rank of American artists. At her recital yesterday there were further opportunities to enjoy the beauty of her voice and to admire the high order of her attainments. Printed leaflets provided her hearers with the words of the songs, but as an aid to understanding they were not needed, for Mme. Hinkle's enunciation in Italian, French, German and English was clarity itself.

"The purity of her voice and style has long been familiar. Yesterday there was an added warmth in her tones, a vivacity in her interpretations which enhanced the beauty of her singing."



# FLORENCE HINKLE'S

## New York Recital, November 8, 1920

NEW YORK TIMES

"Miss Florence Hinkle gave a song recital yesterday in Aeolian Hall where there was a large audience ready with well-deserved applause. Miss Hinkle is one of the best known singers, with a voice and a style of great beauty, a deeply musical feeling and an unfailing skill that brings her intentions to full realization. The voice, singularly pure and equable in quality throughout its range, is not one that lends itself naturally to variety of color or a wide range of emotional effects; yet the singer's skill is such it is made to produce all its possibilities in this direction.

"Her program included songs of widely different styles in which she achieved a full measure of success. She began with 'Intorno All Idol Mio' from Cesti's opera of 'Orontea' of the mid-seventeenth century, whose requirements of sustained legato style she met fully, as she did with great power and nobility those of the splendid air 'Sommi Dei' from Handel's 'Radamisto,' a difficult task admirably performed as was the more animated air 'Deh Respirar Lasciatemi' from Leonardo Vinci's 'Artaserse.'

"She showed another side of her art in four songs by Brahms. There was a notable expression of passion, a real eloquence in her singing, of 'Oh, That I Might Retrace the Way' and also in 'My Love Is Green' in which she reverted to the original German text after singing the others in English.

"Miss Hinkle's fine enunciation of the text made it perfectly comprehensible throughout, and in all these songs the intelligence and finish of her phrasing and the highly musical quality of her style and conception were continually in evidence."

### HERALD

"The recital was one of Mme. Hinkle's best and her best is very good. Her high, clear soprano voice does not readily lend itself to color effects and she therefore sometimes has difficulty in plumbing the depths of grief and woe. But yesterday at least once she found new and touching accents. In the old airs with which the program began there was excellence of voice, technic and style. Indeed the whole recital was a demonstration of good management of the voice, nicely finished delivery and musical appreciation."

### POST

"Mme. Hinkle is always sure of a goodly audience when she chooses to give a recital. Aeolian Hall was filled with her admirers, who were as delighted as ever by the beauty of her voice and the serenity of her singing. The singer is always wise to select songs that especially suit her style, songs which call for broad cantabile or a merry, genial atmosphere. It is always a pleasure to hear her certainty of intonation and to realize her easy command of her voice and its capabilities."

### TELEGRAM

"Few singers ever learn to use their voices as does Mme. Hinkle. She is a product of one of the best type of vocal method—perhaps the best method, in the long run—for it gives the singer a sureness in tone production that is always at her command. Mme. Hinkle is always sure to get just the effect that she wants, no matter what she sings. Now this may sound like a self-evident truth, but the number of grand opera singers with such control of vocal matter can be counted on two or three fingers, and the number includes no singer with a large vibrant voice like Mme. Hinkle's."

**BROOKLYN EAGLE:** "Miss Hinkle has always commanded respect because of the purity of her singing methods, and in her audience were many students who ought to have profited by the example set them."

**WORLD:** "The possessor of a voice noted for its crystal clearness."

**EVENING GLOBE:** Miss Hinkle sang with tasteful phrasing and much charm of voice and expression."

**MORNING TELEGRAPH:** "The popularity of Florence Hinkle was again attested yesterday. The audience indicated a willingness to have the program continued on into the night."

**EVENING MAIL:** "Her voice was lovely throughout the program."

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th Street

New York

## "PRESIDENT-ELECT HARDING CAN DO WONDERS FOR AMERICAN ART BY GIVING US A NATIONAL CONSERVATORY"

IN a recent issue of The Weekly Review there appeared a very interesting interview with Leopold Godowsky written by Charles Henry Meltzer. There is so much that is vital in this article that it well merits reproduction in full, although, unfortunately, lack of space prevents more than a partial quotation:

"What latitude do you allow yourself in interpreting the works of other artists?"

"I have spent much time and thought upon that subject. It is not easy. I believe it is impossible for an artist to be objective in interpretations. At most he may be, now and then, what I will call subjectively objective. He can not and should not try to kill his individuality. To some extent he must always be subjective. So long as he does not distort the meanings of composers, he should have freedom. I should much rather hear a pianist put suggestions which had not occurred to me into my own works than perform them with the correctness of an Ampico."

We left the personal point and turned to art in general. I asked Mr. Godowsky if he had noticed serious progress here in music since, say, twenty years ago. He took some time to formulate his answer.

"Yes. I believe we have made progress in some ways—as creators chiefly. We can now point to men like Loeffler and Carpenter. I think Loeffler is an admirable artist and, while Carpenter may, as you say, owe much to Debussy and Ravel, the American composers of the past were rather dull and too much inclined to imitate—well, Mendelssohn. But—"

"But?"

"We might have more progress here in music if we had not been hampered by distressing snobishness. I am not thinking about opera as I say this. I am referring to the favor shown to the ultra-modern music of composers who, if not quite insane, are—well, I won't say what. No! Please don't ask me to explain by naming names. I have no wish to make artistic enemies."

"Do you include Ravel and Debussy in the group of ultra-modernists?"

"Oh, no! Why, beside those I mean, they now seem quite old-fashioned. I admire Debussy, I admire Ravel. Their art may lack the sex appeal and power of Wagner, but it is delicate and cerebral and beautiful, in its own way. Their music is the expression of their dreams."

I had heard already that what he disliked in music was deliberate ugliness. The first to introduce that sort of thing into his art, he had said, was Berlioz. The next was Liszt. But he had chiefly new musicians in his mind no doubt—men who suggest themselves. Some are composers. Some are interpreters. And some are both.

We spoke of temperament. I told Mr. Godowsky that M. Maurel had once deplored the amazing absence of the temperamental quality in his pupils. I asked the pianist if he did not think that what seemed true of most American singers applied equally to other American interpreters.

"It is not, perhaps, a want of temperament that handicaps our artists," he replied, "as their reluctance to express that temperament. All Anglo-Saxons seem to shrink from frank revelations of emotional facts. They have exactly the same kind of reticence that

Leopold Godowsky, in Interview, says Washington Is the Place for Such an Institution and not New York—An American Bayreuth Is Possible, He Believes—Distinguished Pedagogue Attacks Snobishness in Music

(Interview reprinted in part from The Weekly Review.)



makes a woman shrink from—well, say underdressing. Italians, on the other hand, have no such scruple. And what is art, you know, without expression?"

"What, in your judgment, do we need here most to build up music and to help our musicians?"

"Before all, a great National Conservatory. Without that, all our art can have no basis. But what I mean by this Conservatory may not be what you mean and others mean. What I should like to see established here is, first a central, national, subsidized group of institutions—preferably in Washington—including schools of music, singing, acting, drama, painting, and the other arts. It should be supplemented by a National Theater, by a great National Orchestra, a National String Quartet and later on, of course, by State Conservatories. We need a center for our art just as we need a Government center like our Congress. Until we have one, all our art will lack stability."

"Why insist on Washington as the right home for the Conservatory?"

"Chiefly because it is the capital and freer from distractions than New York and other cities."

"But look at Paris!"

"The French might have done more in music if they had not built a Conservatory there."

"And your audiences for the performances in Washington? Our capital does not care much for art."

"Yet we might make of it another Bayreuth. Americans would gradually be drawn to it, as Europeans were before the war to Wagner's home."

Mr. Godowsky added that the cost of supporting a great National Conservatory might be diminished in a measure if, as he thought probable, the most famous artists of the world agreed to visit it and give performances as an honor to themselves and for a nominal fee. He did not speak of the "command performances" at Windsor, where Patti, Nilsson, Melba, and the rest sang willingly for next to nothing. There seems no reason to suppose that other artists would refuse to oblige a republic.

"And do you favor the idea of having American 'prix de Rome' for music? I mean the plan which has been talked of for sending young composers, without training in a National Conservatory, to Rome?"

"Ridiculous!"

He was in favor of free teachings for the students in his ideal school, or schools. But the projected "prix de Rome" he would not hear of.

"Are you aware," said I, "that President-elect Harding is reported to have expressed himself as a warm advocate of a great National school of music?"

"If that is true," the pianist answered, "and President-elect Harding finds it possible to give us a Conservatory, he will do wonders to promote and help American art."

I have endeavored to set down, in seem and substance, all that Mr. Godowsky had to say. I may not, at moments, have been wholly literal. But, by and large, I have been accurate.

When Mr. Godowsky spoke of his ideal Conservatory he did so with the confidence born of experience. For, twice in his career, he has had charge of music schools; once, for five years, as head of the Chicago Conservatory, and later as director of the Imperial School of Piano Playing at the Conservatory of Vienna.

# SENSATIONAL SUCCESS OF ALBERT STOEESSEL

## ON TOUR WITH ENRICO CARUSO



Minneapolis Star, October 7th, 1920:

"He is beyond a doubt one of America's most accomplished masters of the violin."

Chicago Herald and Examiner, October 4th, 1920:

"Mr. Stoessel's numbers were an afternoon's revelation in themselves. The 'Old Black Joe' Encore will go down in history."

The Gazette, Montreal, September 20th, 1920:

"Albert Stoessel proved himself to be a performer of unusual merit, with a beautiful tone, fine interpretative power, and exquisite technic."

Fort Worth Record, October 20th, 1920:

"The program was opened by Albert Stoessel, violinist, whose exquisitely refined playing won him generous applause. Throughout the concert his playing was something to be remembered with the keenest delight."

Nothing marred the perfection of his artistry."

Toronto Globe, October 1st, 1920:

"Mr. Stoessel proved to be a player of sterling attainments. His tone is full and telling, his bowing flexible and his technic extensive."

Tulsa (Okla.) Daily World, October 17th, 1920:

"Stoessel was given as great an ovation as was ever tendered a violinist appearing in concert here."

Fort Worth Star Telegram, October 20th, 1920:

"Albert Stoessel played with the mastery of the genius. He played so well that one wished for him in concert alone. Every number he gave was exquisite."

The St. Louis Globe Democrat, St. Louis Symphony Appearance:

"Stoessel's tone has always been remarkable for clearness, firmness

and strength. The limpidity and smoothness of the young virtuoso's work in the Brahms Concerto was an inspiration to his fellow artists and a joy to his listeners. It was an exhibition of solid musicianship and manifestation of facile violinism such as the most famous artists only may claim for themselves after many years on the concert stage."—Richard Spamer.

Boston Transcript, Boston Symphony Appearance:

"Now he has returned ripened—perhaps the more for war-time experiences. His tone is deeper, smoother, richer and at need more incisive. His intelligence reads the music in hand clearly. . . . Securely he played it—with the mingling of continence and of warmth that is justice to Brahms voice and style. The Concerto, spacious, poised, close-knit, and once reflective and expansive sounded as a man's music for men while man-fashion Mr. Stoessel played it."—H. T. Parker.

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"As Ah-Yoe, Marie Sundelius carried off honors as a soprano singer. Her duet with the tenor proved to be one of the most attractive numbers of the evening."—*Spokane Daily*, Sept. 22, 1920.

"Marie Sundelius won genuine distinction for her polished singing and acting. The Mimi of Miss Sundelius impressed most for its sparkling vocal beauty."—*Vancouver Daily Province*, Sept. 25, 1920.

"Marie Sundelius' Mimi was exquisite. Miss Sundelius possesses a voice of singular appeal, pure, sweet and even in all its registers. Her singing is limpid, free-flowing, unmarred by any visible effort."—*Seattle Post-Intelligencer*, Oct. 28, 1920.

"The Mimi of Marie Sundelius was a pure delight. The lovely lustrous quality of her voice never leaves it even in moments of stress, and in purely lyrical passages her tones are of caressing sweetness. Miss Sundelius possesses a most ingratiating personality and admirable histrionic ability. Her arias in the first and third acts were both beautifully sung."—*Seattle Daily Times*, Sept. 30, 1920.

"Marie Sundelius was a petite and winsome Ah-Yoe. Her fine, high soprano was seductively charming in her aria to the 'Silent Silvery Dawn,' and later assumed dramatic qualities as well."—*Los Angeles Examiner*, Oct. 13, 1920.

"Marie Sundelius' Ah-Yoe, vocally and pictorially, had all the appealing brightness of the flower to be 'crushed between.'"—*San Francisco Bulletin*, October 6, 1920.

"As Mimi, Marie Sundelius is well qualified for all she sings and acts. Miss Sundelius compels with her voice and those subtleties without which all the charm of Mimi would be absent. Her voice floats easily and sweetly in solos. She has also a fascinating prettiness."—*San Francisco Chronicle*, Oct. 11, 1920.

"The duet was rendered with great charm and fervor by the tenor and Miss Sundelius. One felt that thrilling influence of beautiful vocalizing which brings the ovation that persists, despite the determination of the conductor to go right on with the music."—*Los Angeles Daily Times*, Oct. 13, 1920.

"Marie Sundelius was a charming Chinese maiden and in voice and action assisted in creating one of the most remarkable operatic ensembles of acting singers that it has been our pleasure to review."—*Los Angeles Evening Herald*, Oct. 13, 1920.



AS AH-YOE IN "L'ORACOLO"

"Marie Sundelius made a charming Mimi and in voice and action added greatly to the remarkable cast in which she glowed as a brilliant jewel."—*Los Angeles Evening Herald*, Oct. 16, 1920.

"The performance of 'La Boheme' was noteworthy for the singing and acting of Marie Sundelius as Mimi."—*Los Angeles Evening Express*, Oct. 16, 1920.

"The role of Ah-Yoe was filled with rare loveliness by Marie Sundelius, indeed a gifted soprano."—*Denver Times*, Oct. 19, 1920.

"Marie Sundelius, as Ah-Yoe, proved to be as pleasing as she was in 'Aida' that was given during the festival last spring. She has a beautiful voice, uses it with telling effect and acts with understanding."—*Rocky Mountain News, Denver*, Oct. 20, 1920.

"Marie Sundelius never gave us an inkling of her song and action in her previous local appearance, from which her beautiful presentation of Mimi could have been foretold. The Rodolfo-Mimi duets at the close of the first and third acts were little short of amazing essays, judged by the severest standards known in this

relation. Never did tenor and soprano blend more beautifully."—*St. Louis Daily Globe-Democrat*, Oct. 23, 1920.

"Her voice was rich both in the lower notes and when she sang high and had a peculiarly appealing quality."—*St. Louis Star*, Oct. 24, 1920.

"The Ah-Yoe of Marie Sundelius will long be remembered as a creation in mask, gesture, pose and voice, which has no parallel on our lyric stage."—*St. Louis Daily Globe-Democrat*, Oct. 24, 1920.

"One did not altogether anticipate the charm, tenderness and pathos with which the Metropolitan Opera soprano now invests the part of Mimi. \*\*\* Immediately afterwards arose the fluting notes, pure, sweet and exquisitely true, of Mme. Sundelius' voice in the heroine's artless and gentle song."—*St. Louis Post-Dispatch*, Oct. 23, 1920.

"She was lovely to look at, and most appealing, vocally and dramatically, with splendid moments of song. This singer's work was eminently satisfying."—*St. Louis Times*, Oct. 31, 1920.

"The progress made by Mme. Sundelius is great. To sing line after line softly, without letting the tone get monotonous, is a test of fine art, and a test which she passed with honors. In all her work, too, there is much more warmth than formerly."—*The Montreal Daily Star*, Oct. 30, 1920.

"As Mimi Mme. Marie Sundelius reigned supreme. Her flawless soprano, with its flute-like quality, was admirably suited for the true and artistic conception she gave of the role. Obviously it is no effort for Mme. Sundelius to sing an exacting role. Her remarkable voice was superb in its appealing warmth; her diction was clear and facile from every point of view, and her work was stamped by a clarity not often possessed. Mme. Sundelius literally brought a very critical audience to its feet."—*Montreal Herald*, Oct. 30, 1920.

"The Mimi of Marie Sundelius showed advance over former performances. Essentially a concert singer, there was wont to be a fear that the nuances of a voice, whose limpid purity is its essential feature, would be lost in the exigencies of combining tense action with voice production. Any danger of losing the finest shade of Sundelius' beautiful tone was completely dissipated by her singing of the very difficult, 'Mi Chiamano Mimi' aria of the first act which defined the quality of her singing of the whole role."—*Montreal Gazette*, Oct. 31, 1920.

"Mme. Sundelius donna une interprétation de 'Mimi' qui restera comme la chose la plus belle de la soirée. Il faut autant la féliciter d'avoir bien joué un rôle qui demandait surtout de la délicatesse et de l'émotion contenue que d'avoir chanté dans la teinte voulue une partition qui fourmille d'embûches tendues au bon goût. Sa voix est très pure, d'une souplesse dont l'artiste fit usage aux bons endroits et d'un volume qui lui permit de soutenir sans déchoir à la bonne école la comparaison avec Rodolphe."—*La Presse, Montreal*, Oct. 30, 1920.

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## PORTLAND ROSSINI CLUB BEGINS FIFTIETH SEASON

Organization Is Oldest Women's Musical Club in the Country—Schools to Put Music on Same Basis as Arithmetic—Notes

Portland, Me., November 11, 1920.—The fiftieth season of the Portland Rossini Club, which opened last week, promises to surpass in attendance and enthusiasm even the concerts of preceding years. The initial concert of the present series was given at Frye Hall on November 4 before a large audience of local music lovers, with Julia Noyes, the president, graciously presiding. An interesting program was rendered by Arolyn White, Mrs. Alfred Brinkler, Mrs. Charles T. Burnett, Lois Wasson, Gertrude Buxton, Edith Trickey, Mae F. Haviland, Mrs. Akers, Mrs. Hill, Miss Forsaith, Charlotte Gunn Roche, Gertrude W. Davis, Alfred Brinkler, Beatrice E. Bryant and Miss Coffin. During a brief intermission Miss Noyes paid tribute to the late president, Mrs. Edward M. Rand, and announced a memorial program for Wednesday, November 10.

The Rossini Club is the oldest women's musical organization now existing in this country, and possibly in the world, this fact having been established by Mrs. Theodore Thomas at the World's Fair in 1893. Mrs. Thomas was in charge of the Convention of the Women's Amateur Musical Clubs and showed the Rossini delegates much attention, the club being represented on this memorable occasion by Mrs. Edward M. Rand and the Misses Philbrook, Ricker and Knight.

The club dates from 1869, when its meetings which were of a musical nature were informal affairs held at the homes of the different members. With a membership of thirty-five, the club was incorporated in 1871, Mrs. William H. Dennett being the first president. She was succeeded by Mrs. Weatherbee (Mrs. Horatio N. Jose), who as Miss Cammett was one of Portland's distinguished soloists. Mrs. Weatherbee held the office of president for twenty-one years, at the end of which period the club was recognized as a flourishing musical organization. Following 1891, when Mrs. Weatherbee resigned from office, the club experienced an uninterrupted season of prosperity under the leadership of Mrs. Rand, its third president, who died last year.

The chronicles of the early days of the Rossini Club show that it was slow in winning recognition owing to the fact at the time the general attitude toward women's organizations was not of a reassuring nature and offered little encouragement. The press, even, failed to give it support until later when it was fully demonstrated not only that the club had passed far beyond the experimental stage, but that it had become an important factor in the musical life of Portland.

When the increased membership made meetings at the homes an impossibility the club met in the piano warehouse of Samuel H. Stevens, on Middle Street. The first public concert was given here, the proceeds of which were applied toward the purchase of a piano.

The Rossini Club next met in a room in the City Building, the use of which was allowed by the city government, later moving to Rossini Hall, Exchange street, which remained the club headquarters for many years.

From time to time concerts had been given at Reception Hall in City Building and in Fluent Hall, but after its establishment at Rossini Hall the club held its monthly recitals and evening entertainments there until it became necessary to seek more commodious quarters. These were found in Pythian Temple, where meetings were held until the completion of the club house of the Woman's Literary Union on Spring street, where the programs are presented in the attractive auditorium known as Frye Hall.

The meetings of the Rossini Club are now held fortnightly on Thursday mornings, and they rank among the most interesting musical events of the city, the club now having a membership which approximates several hundred, its members ranging from professional musicians of established reputation to mere music lovers who possess only an intelligent appreciation.

A library containing upwards of 6,000 volumes is a valuable asset of the Rossini Club, the music being used in club work and also loaned by the librarian to club members in accordance with accepted rules and regulations. M. H. C.

### MUSIC AND ARITHMETIC ON SAME BASIS

It will be the aim in the Portland schools this year to put music on the same basis as arithmetic. For instance, each grade teacher will be expected to teach a certain number of subjects and a certain number of exercises in music. She will be required to follow the outline of study in music as carefully as she follows the outline provided for her in arithmetic, grammar or geography.

The music supervisors will do less actual teaching in the

various classrooms than formerly, but will lay more stress upon the unifying and standardizing of the work as a means of facilitating and strengthening the progress of the pupil.

The Progressive Music Series of books which was introduced in the primary grades four years ago, has now reached the seventh grade. The method has been received with considerable enthusiasm by the teachers, and the children show much interest and delight in the songs, singing games and folk dances. The folk dances have been worked out very effectively in the local schools with the aid of talking machines.

In the seventh and eighth grades practically the same method is being followed as in past years. There are orchestras in the Cummings, Emerson, Longfellow and Nathan Clifford grammar schools. The other schools of these grades have plenty of material from which to form orchestras, but the lack of a suitable hall or place for rehearsals has made it impossible to form them.

The free violin classes will be continued as formerly, Portland having been the second city in the country to make violin instruction a part of the regular school curriculum.

"With a queenly statuesque presence that commands admiration, Miss Peterson graciously united the nearest approach to perfection in music which has been heard here for many a day."—Austin (Tex.) American.



Photo by Ira L. Hill

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lum. The high school glee clubs have been expanded from fifty to one hundred members, while the high school orchestras (Deering High School and Portland High School) will approximate the same number as last year. A year ago a cadet battalion band was formed by the players of wind instruments from the Deering and Portland high schools. There were twenty members of this band and an additional number of student players have joined it this year. The band has already made several appearances. The music director and the head of all these activities is George T. Goldthwaite, who is assisted by Margaret Flannagan and Hilda O. Edwards, a newcomer.

### NOTES.

The first Sunday concert of the series to be held in City Hall Auditorium took place on November 7 under the auspices of the Portland Music Commission. The community singing was a special feature and was of a character designed to keep Portland at the forefront. Dr. Irvin J. Morgan, municipal organist, who described each number of the program before it was played with tonal illustrations at the piano, played organ selections by Mendelssohn, Warren, and portions from the opera "Il Trovatore," Verdi.

William Rogers Chapman, on his way to New York, was present at a recent rehearsal of the Portland Festival Chorus, to whom he announced a remarkable program for the silver jubilee Festival of 1921 in Portland and Bangor, Me. H. H. C.

### Scott's Thanksgiving Song Popular

John Prindle Scott's new sacred song for Thanksgiving, "Come, Ye Thankful People," is meeting with great success, and will be heard this fall in many churches all over the country.

### Leps Conducts "Jewels" with Authority

Before a packed house in the Academy of Music, Philadelphia, on Tuesday evening, November 2, the Philadelphia Operatic Society, Wassili Leps, general manager, presented Wolf-Ferrari's "The Jewels of the Madonna." A desire to do something laudable is in itself laudable, but to actually realize such a purpose reflects an idealistic, a moral and material result which transcends by far the mere desire to accomplish. Such is without doubt the conscious or subconscious conviction of each and every member of the Philadelphia Operatic Society. The wish to present the above named opera was at once a worthy and daring one, but to have actually offered this tremendously difficult work in a manner that not only left little room for the fault finder but minimized opportunity for even well balanced and honest criticism of a negative character, was a feat demanding not only courage but superior ability. Such was the incentive and nature of the performance under the able direction of Wassili Leps and the high grade associate artists with whom he has happily surrounded himself, including in this phrase principals, chorus and orchestra, not to forget those whose exacting duties of preparation or management failed to bring them before the footlights to acknowledge the plaudits, which again and again burst forth vociferously from the huge audience. Before proceeding further, it should be noted that the work of Mr. Leps with chorus and principals is indefatigable, and deserves a full measure of praise for the results obtained.

The opera was well staged and the lighting effects particularly well handled. The opening scene with the large chorus in the public square proved pleasingly contrasted, while the superb tonality as well as fine control of modulation coupled with excellent ensemble evinced an assurance and musical charm that left nothing to be desired.

Paul Volkmann was never in better voice or more historically attuned to a part than he was to the character of Gennaro, while the acting of Josephine Bonniwell as Carmelia, like her vocal attainment, was both convincing and extremely laudatory. The duet in the first act between Volkmann and Miss Bonniwell was exceptionally well done. Emily Stokes Hagar seemed in her element. Portraying the part of Mariella with her usual broad and authoritative grasp, Mrs. Hagar brought out all the strong emotional points of the story allotted her role with splendid stage artistry in addition to highly satisfactory timbre of voice, technic and musical understanding. The versatility of this prima donna was assured on the evening in question, she having sung the part of the Boccaccio last season with a degree of success equal to that attained in this performance of "The Jewels of the Madonna." The trio was interpreted in a manner seldom surpassed even by recognized professional companies. Reinhold Schmidt as Rafaelo did splendid work, while Frederick W. Wyatt as Biaso was effective.

Dorothy Fox had a small part—that of Serena—but acquitted herself to the entire satisfaction of the audience. Jeanette Kerr was most successful in the solo dancing of Grazia. Among others who contributed an equal share of enjoyment and interest to the occasion were C. W. Graham, Ernest Warnick, Charlotte T. Loeben and Elizabeth H. Brey. The officers of this unique society are Ernest T. Trigg, president; J. S. McCulloch, treasurer; John Luther Long, vice-president, and William J. Parkery, secretary.

### Music in the Canal Zone

Cristobal, Canal Zone, October 26, 1920.—Another delightful program was given at the Hotel Washington on October 15 by the Three Arts Club of Cristobal on the occasion of the visit of the United States transport Heffron, bound from Vladivostok to Trieste with repatriating Czechoslovak soldiers and German and Austrian prisoners. The singing of the German chorus, under the direction of Alois Schweder, was excellent but not up to the standard established by the two Czechoslovak choruses which recently visited this city, which many consider the equal of any organization of the kind.

The soloist, Vandilia H. Burgy (formerly with Wassili Leps' Symphony Orchestra at Willow Grove Park, Philadelphia) was enthusiastically received. Her accompaniments were splendidly played by Kathryn Hill Rawls, who will shortly return to the United States.

On the preceding night the chorus appeared at Balboa, pleasing a large audience. The Czechoslovak orchestra of the Heffron rendered an unusual and highly satisfying concert at the Panama Canal Club House on the same night. X.

### Alma Beck Re-engaged for Worcester

Owing to her splendid success at the Worcester Festival last month, Alma Beck, the young contralto, was engaged to sing in that city on December 28 in a performance of "The Messiah." Her recent bookings also include a performance in "Stabat Mater" on November 30 in St. Louis.

**Alexander**

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# GEORGE BEACH

## Conquers England!

American Pianist After Three London Recitals and a Tour of England Returns for a Single Recital, Aeolian Hall, New York, Thursday Afternoon, December 9th, Previous to his Tour of the Orient



### The Acclaim of the English Press

Mr. George Beach is A PIANIST WHO HAS ARRIVED WITHOUT DELAY OR UNCERTAINTY. A fortnight ago he showed quite plainly that he could play Bach AS FEW LIVING PIANISTS CAN PLAY HIM. And yesterday at his third (and last) recital in the Wigmore Hall, he played Liszt and nothing but Liszt IN THE SAME STYLE.—London Globe.

So excellent was the playing that one feels certain that the player could not have been forgotten had he previously appeared here. Mr. Beach has A POWERFUL BUT ENTIRELY UNOBTRUSIVE TECHNIQUE, and, what is even better, he enjoys the music he plays, so that HIS PLAYING BECOMES INFECTIOUS IN ITS PLEASURE. . . . HE MAKES OF BACH A REAL, VITAL, LIVING THING, without a trace of the dry-as-dust old pettifogger we hear so much of. It is not easy to imagine a performance of Liszt's exquisite "Consolation" more refined and full of charm than that of Mr. Beach.—London Telegraph.

A player of genuine talent and accomplishment who was at his best IN HIS EXTREMELY THOUGHTFUL TREATMENT OF BACH. His several interpretations of various preludes and fugues were PRE-EMINENTLY LUCID AND WELL-BALANCED. They showed that THE PLAYER HAD PENETRATED TO THE INNER BEAUTIES OF THE MUSIC. MacDowell's Celtic sonata showed Mr. Beach in a more expansive mood, and while HIS TONE IN THIS WORK WAS BIG AND BROAD, it was yet genial and unforced.—London Sunday Times.

On his first appearance the other day it was his Bach playing which attracted most attention. Yesterday one of the best things which he did was Beethoven's beautiful early sonata in A flat (op. 26), with the Funeral March, which is so rarely heard in the concert-room nowadays, and which was ALL THE MORE DELIGHTFUL TO HEAR SO FINELY PLAYED BY MR. BEACH yesterday.—Westminster Gazette (London).

Mr. Beach is a player of such forceful energy that he is not the sort of man to be silenced, and we may as well count him at once AMONG THE WORLD'S ESTABLISHED PLAYERS. . . . In the three separate pieces, "Invocation," "Les Morts," and "Funeraillies," where the composer essays a style of the utmost scope and grandeur, Mr. Beach FULFILLED EVERY EXTRAORDINARY TECHNICAL DEMAND, not failing to produce in the most splendid way the great bell tones of the "Dies Irae."—Manchester Guardian.

Mr. Beach is still a young man, but he must have spent long years of strenuous labor to attain his extraordinary prowess of forearm and finger, and as his recital included rarely heard things of unusual interest, his visit was decidedly AN EVENT WHICH WILL NOT SOON BE FORGOTTEN. He is undoubtedly A PIANIST OF MARK.—Bradford Observer.

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STEINWAY PIANO

## New Ampico Studios Are Last Word in Facilities for Demonstration of the Reproducing Piano

Formal Opening of New Quarters in the Retail Warerooms of William Knabe & Co. Proves Notable Event—Reception Is Tendered by the Company to Large Number of Distinguished Figures in World of Music

The new Ampico studios in the retail warerooms of William Knabe & Co., on Fifth avenue, New York, were formally opened on the afternoon and evening of November 16 at a reception tendered by the company to a large number of musical artists and distinguished figures in the world of music.

The new studios, which are five in number and which occupy the entire third floor of the Knabe Building, represent the last word in facilities for the proper demonstration of the reproducing piano in an atmosphere conducive to an appreciation of its artistic standard.

The first impression which one receives on entering is that of spaciousness. The carefully chosen and harmonious decorations immediately appeal to the eye. On leaving the elevator, one steps at once into a large foyer, Gothic in its general design and extending almost the full depth of the building, plenty large enough for intimate recitals. At the front is the private office of vice-president Richard K. Paynter of William Knabe & Co. Adjoining is a large display window fronting on Fifth avenue. Along the entire Thirty-ninth street side of the building is a series of five individual Ampico studios, each decorated in a different color scheme, large and spacious. Upon entering one of these, again the impression of spaciousness is confirmed. Not only are the individual rooms acoustically perfect, but they have been decorated more with the idea of conveying the atmosphere of a real room that may be lived in than of producing a garish and overgorgeous decoration.

During the course of the reception, which lasted from four until eleven, notwithstanding the extremely inclement weather there were several hundred visitors, among them many of the most famous musical artists now before the public. There was no set program and the afternoon and evening passed with a pleasing informality that made the event delightful, both socially and musically. Each artist contributed his quota to the program, and under the tactful guidance of Dr. Sigmund Spaeth, educational director of the Ampico division of the American Piano Company, the entire event became a most enjoyable one. A musical program, spontaneously given, was heard that indeed no set formal program or set formal arrangements could ever have produced. For instance, Victor Herbert, the famous comic opera composer, who was among the invited guests, listened to the Ampico reproduce a suite from his comic opera, "Babes in Toyland," and then went back to the

piano himself, probably the first time he has played that instrument in public for many years, and gave several of his late waltzes. Kerekjarto, the Hungarian violinist, whose recent American debut in New York was a success, listened to a number of accompaniments for himself which have been recorded upon the Ampico, an event of no little interest to those who have not as yet appreciated the qualifications which this instrument has of taking the place of the individual in accompanying the violinist, cellist or singer. Mana-Zucca, after listening to some of her records, proved their faithfulness to her style by playing some other compositions of her own. All during the reception vocal and instrumental numbers followed one another in this fashion, each of them spontaneously given, and through their very spontaneity that much more interesting. In the evening the Ampico demonstrated another side of its versatility by playing dance music for those who were present.

Among the invited guests were the following: Artur Bodanzky, Rosa Ponselle, Alfred Mirovitch, Duci De Kerekjarto, Mme. Namara, Mana-Zucca, Hugo Riesenfeld, Mishel Piastro, Charles Hackett, Titta Ruffo, Alma Gluck, Victor Herbert, Max Rosen, Julia Glass, Richard Hageman, Katherine Lane, Leonard Lieblich, H. O. Osgood, Otto Weil, Milton Diamond, Christine Langenham, Germaine Schnitzer, Sue Harvard, Alexander Lambert, Joan Manen, M. Eschaniz, Wynne Pyle, Henry W. Savage, Guy Bolton, B. F. Roeder, Janet Velie, Ernest Hutcheson, M. Piastro-Borisoff, Philip Gordon, Penelope Davies, Antonia Sawyer, R. E. Johnston, Paul Longone, Theodore Bauer, Fitzhugh Haensel, Hugo Boucek, and Pierre V. R. Key.

### AS I FOUND MISS BANG

#### AT LAKE GEORGE

By a Pupil.

At Lake George this past summer violinists were gathered from various parts of the globe. The raison d'être of this interesting group is the advent of Lake



MAIA BANG.

George for the summer of Professor Auer and his assistant teachers.

One of the best known of these teachers is Maia Bang who came to this country about three years ago, at the same time as Professor Auer. Her "Elementary Violin Method," the first two volumes of which are already in the hands of many prominent teachers, is fast gaining friends in this country.

Miss Bang likes America, but is a staunch and loyal patriot of her native land, Norway. She combines art and science in her teaching, and never lacks enthusiasm. While critical of details she is always encouraging to pupils, and never lacks appreciation of all efforts. Miss Bang demands the correct things, but supports all attempts. She is democratic and looks with happy approval on the movement for violin instruction in the public schools. She gives hope and help to all of her pupils as their individual talent merits or requires.

Miss Bang admits of no limitations in her teaching. She says: "We can make all things. There is no perhaps." She believes that if one follows the directions given, the goal is sure, provided of course that there is no serious handicap in the adaptability of the pupil. There is no phase of violin art which she has not analysed so that all one has to do is to apply the analysis. This is brought out effectively in her violin method, mentioned above, the last part of which is now in the making. These volumes are in accordance with the principles of Auer, who, it is well known, possesses the last word with regard to methods and requirements of the modern violin virtuoso. The pleasure and inspiration in writing such a method was brought out when one afternoon in a quiet and friendly conversation she remarked that her mind was teeming with ideas, and that, as she writes, the ideas do not come at the beckon of her will, but easily without any effort.

Miss Bang is a generous friend, a strong yet gentle character, an unusually interesting person to talk with on account of her originality and genuineness. She possesses a happy disposition, with a fine appreciation of the humorous. She is reverent to all things sacred, including other people's personalities. She loves sports of all kinds. She is clever with children, and very inventive in methods to interest and to control their work. She probably is better adapted to teach young America how to draw the bow than she imagines, for she has the American spirit. With a great majority of our people she feels that money is not a true basis for social status, for she said: "Why should money speak? I hate it."

(Signed) LULA B. DEXTER,  
Violin Instructor,  
Urbana, Ill.

### Mana-Zucca with National Symphony

From the moment Mana-Zucca stepped on the stage at the Yonkers Armory as soloist with the National Symphony Orchestra, on the rainy night of November 22, she had the interest of every one, and small wonder, for this dark hued, smiling young personage presented a lovely vision in pink. This interest was soon focused on her own piano concerto in E flat, op. 49, of which a full review was printed in the MUSICAL COURIER last spring. The opening French horn motive, followed at once by the entrance of the solo piano, is assertive, noble in melodic line, and was played with power by the composer-soloist. There follows a slow theme announced by oboe, repeated by violin, the piano then working it up with temperamental ardor; the piano passages sounded like falling raindrops, coming from the fingers of Mana-Zucca. Then came the climax of the opening theme, when the thunderous piano chords showed her "iron hand." Without break the graceful second movement followed, when the singing tone and dainty ornamentation of the piano arpeggi was heard in absolute stillness. There follow all manner of brilliant octave passages and double notes, the music moving faster and faster; the main second theme, given to clarinet, arrests attention, for like falling diamonds sparkling in the electric light, single treble notes are heard on the piano. The big cadenza has in it every gradation of tone and technic, utilizing the large themes of the work, and bringing the work to triumphant conclusion. Many enthusiastic recalls followed, and Mana-Zucca was presented with a bouquet of autumnal flowers by Manager Bertha Sharp Wolf.

While the Mana-Zucca concerto was the novel feature of the concert, special mention is due the National Symphony Orchestra, which, under Artur Bodanzky, played the fourth Schumann symphony, the one with the "spouting whales" of the scherzo, and the beautiful thematic material throughout. There were finely worked up crescendos in this, with great contrast of expression. The "Romeo and Juliet" overture (Tchaikowsky), so recently played by the orchestra at its Carnegie Hall concert, and Wagner's "Rienzi" overture, completed the numbers. Needless to say, the players of the brass instruments in the latter, as well as the audience, enjoyed themselves, for every device of joyousness and martial power is found in these works. Hearty recalls for Mr. Bodanzky were frequent, and again one noted his attainment of ultimate effects with minimum effort. December 8, Kreisler appears in the course.

**Frederick Gunster**  
**TENOR**

WASHINGTON TIMES.  
"Mr. Gunster is a young lyric tenor, with a baritone quality, who has an unusual amount of sweetness in his voice, which he uses with style and musical understanding."

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# WILLIAM ROBYN

TENOR

Comments on Recital, Carnegie Hall

November 13, 1920

## TWO FINE MUSICAL EVENTS IN A DAY

**Robyn, New Tenor, Makes New  
York Debut and Damrosch's  
Symphony offers Unique  
Program**

*Both at Carnegie Hall*

William Robyn, tenor, gave his first recital at Carnegie Hall last evening. This young man has experienced many vicissitudes, some of which have forced him into vaudeville and motion picture houses. But his singing last evening plainly showed that his rightful place has finally been attained. Mr. Robyn has a beautiful voice, lyric in quality, which he uses effectively and with skill. His program, which included old Italian, old French and old English songs, and others by Schumann, Schubert, Strauss, Hue, Liszt and La Forge, gave ample opportunities to judge the versatility and fulness of his accomplishments. His phrasing was polished, his diction in French, English and Italian excellent, and he showed understanding of the contrasted styles of many composers.

"Le Reve," from Massenet's "Manon," the only operatic air on the program, was admirably sung. The same can be said of his singing of "Eli, Eli," and, in fact, of his work throughout the evening. Altogether Mr. Robyn shows very definite signs of a bright future. Frank La Forge's accompaniments were a pleasant feature of this recital.—*New York Tribune*, Nov. 14, 1920.

The musical activities of the day included a contemporaneous song recital in Carnegie Hall by the young and promising tenor, William Robyn, who had the valuable assistance at the piano of Frank La Forge.—*New York American*, Nov. 14, 1920.

William Robyn, a tenor, who by the vicissitudes of fate has been buffeted from one moving picture house to another, finally came into his right and proper estate Saturday evening when he gave a recital in Carnegie Hall. Mr. Robyn makes no impressive figure on the stage; he is perhaps the smallest tenor in the world—that is, until he begins to sing. His voice, of lyric sweetness, is well handled throughout its length of scale and capable of wide diversity of expression. When to such qualities are added command of style and the purest of diction (we did not miss a word of any song he sang) the prediction may be made, even with the most conservative reservations, that Mr. Robyn is going to find large favor with a larger public. Frank La Forge provided excellent accompaniments.—*Brooklyn Eagle*, Nov. 15, 1920.

American proficiency was further maintained by William Robyn, tenor, who gave a recital at Carnegie Hall on Saturday night. He sang old French arias, a group of Schubert, Schumann and Strauss, the old Hebrew melody, "Eli, Eli" and a group in English by Frank La Forge, his accompanist at the piano, with skill and taste.—*Evening World*, Nov. 15, 1920.

## ROBYN, NEW TENOR, MAKES NEW YORK DEBUT AND DAMROSCH'S SYMPHONY

Carnegie Hall was again the scene of two important musical events in one day when William Robyn, a new and fascinating tenor, made his New York debut here last evening and the New York Symphony Orchestra, with Walter Damrosch conducting, presented a program "For Young People" in the afternoon.

Mr. Robyn, assisted by Frank La Forge at the piano, and singing a number of Mr. La Forge's songs, proved a genuine surprise and delight in a season already too full of the mediocre singers who are flooding our two most important concert halls with recitals. Mr. Robyn has the kind of voice one just wants to sit and listen to. If there is such a thing as a coloratura tenor here is one, although he indulges in few of the pyro-technics with which the coloratura is wont to work. His tones are wonderfully resonant and sweet and his diction clear and distinct. While in an occasional forte phrase, Mr. Robyn was a little too enthusiastic for true pitch, his pianissimo work was so lovely that no one cared.

A distinct feature of the program was a group of Mr. La Forge's songs and the pianist-composer's incomparable playing as an accompanist. It is always a pleasure to hear Mr. La Forge accompany an artist; he uses no script and as a result of devoting his attention to the soloist, obtains most perfect effects. "Flanders. Requiem," "Retreat," "Dairy Maids," "A Heart Mislaid" and "How Much I Love You" composed the group of La Forge songs with "To a Messenger," sung by Mr. Robyn as a second encore.

The program also contained two groups of French songs and a second English group selected from Schubert, Schumann and Strauss, with a liberal scattering of French and English numbers, listed on the program and as encores.

Mr. Robyn's personality is as pleasing as his singing and he most graciously endeavored to satisfy an audience that was obviously hungry for good music.—*Morning Telegraph*, Nov. 14, 1920.

## WILLIAM ROBYN'S RECITAL

William Robyn, a young tenor singer of this city, made his first appearance here in concert last evening at Carnegie Hall. His voice is light and of pleasing quality. He sings with intelligence, taste and musical feeling; he has good ideas about phrasing and his enunciation in English is exceptionally clear and intelligible. He was successful in interpreting a program that began with Salvatore Rosa's "Star Vicino" and included songs by Stephen Storace, the eighteenth century English composer; two gay old French songs arranged by Weckerlin; Lieder by Schubert, Schumann and Strauss; a group of songs in French and five by his accompanist, Frank La Forge.—*New York Times*, Nov. 14, 1920.

William Robyn, a young tenor, made his debut in Carnegie Hall in the evening, displaying a beautiful lyric voice, admirable versatility in interpretation and a crystal-clear diction. He is certainly a find among concert tenors.—*Evening Mail*, Nov. 15, 1920.

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN  
Director of Music in the Public Schools of New York City

## APPRECIATION OF MUSIC IN GRAND OPERA FORM

Can the Subject Be Taught Successfully in the Average High School?—What Are We Trying to Accomplish?

We have given considerable thought to the extremely difficult subject of the appreciation of music for school children, and realizing fully the great dangers of overstepping the bounds of good judgment in this regard, we were not at all surprised to receive the following letter:

"I supervise a school system of 3000 population. Most of the parents are factory workers and have little music in their homes, and their artistic standards are not high. Two years ago we aroused considerable enthusiasm for better music in the home, by holding a music memory contest. As a result of this enthusiasm I succeeded in programming a course in the appreciation of music in the high school. At first the course was very popular, more than 100 students were registered. Instrumental music was less popular than vocal music (the children were mostly of Welsh parentage), so we provided them with as many vocal records as we considered valuable for school work. Teaching appreciation by means of isolated song material was not productive of wholesome results. We had in our record library such selections as the trio from 'Faust,' 'Celeste Aida,' 'Habanera' from 'Carmen,' 'Miserere' from 'Il Trovatore,' etc. Each number was popular with the class, and after a short preliminary explanation, I would have the record played, and the pupils evidently enjoyed the work—principally because the period performed the service of recreation. Later in the term the students exhibited a real desire to learn something of grand opera, and so we proceeded to map out a course which would be instructive as well as entertaining. Suddenly we found ourselves face to face with a serious situation—we could not tell the stories of the operas without deletion. Do you teach the history and appreciation of opera? And if so, just what do you omit, without making the whole subject innocuous?"

So much for the little recital of woe. We have not printed the whole letter, but enough of it to convey the

idea, and also to take recognition of the fact that the problem is more or less universal. Well, to answer the main question, "How do you teach the history and appreciation of opera?" I suppose the most direct and honest answer should be: "We do not." It is a dangerous subject per se, and one of extreme delicacy where adolescent students are concerned.

### STORIES OF OPERAS.

Strange as it may seem, practically every opera story is based on elemental passions. A few of the so called lighter works, such as 'Martha,' 'Barber of Seville,' etc., are just pretty stories. But the moment we progress to the lasting masterpieces we find that some even descend to sordidness in an effort to drive home the idea of tragedy. Jealousy, hatred, lust, and murder form the main aisles through which the grand procession passes. We have often thought that the mission of music was not to glorify these fundamental passions, but rather to condone for their sins.

Perhaps the most delightful of all operas, from the standpoint of popular appreciation, is 'Faust.' Surely the theme is hardly fit as a subject for the training of the adolescent mind. True, as in the melodrama, virtue triumphs and sin is punished—but the idea of a learned man of science selling his soul to the devil for renewed youth, puts a slightly increased premium on misconduct. Then comes Carmen—an absolutely unscrupulous person, whose ideas of morality are slightly distorted. Training young ladies to fit the ideals of chaste womanhood, and then holding said character up as one sufficiently important to be immortalized, is reversing the motor. Right here we must give justice where justice is due. It is the music which softens the harsh character of such stories, and makes us forget the bitterness of uncontrolled passion. We feel the marvelous thrill which only music can produce, and the absolute purity of the whole mission is emphasized in the power of glorified sound.

Again—the story of 'Il Trovatore' is a sad commentary on better judgment. 'Rigoletto' is a plain exhibition of

license, sensuality developed to the extreme. 'Aida,' beautiful and effective, in the wonderful pageantry of the stage production, is after all jealousy and hate. We could trace perhaps through all of the stories, the elements which in the education of impressionable children had better be avoided.

### THE WAGNERIAN DRAMA.

Here we have different elements to contend with. Better in some respects and worse in others. All of the Wagnerian dramas are based on the folk lore mythology, and have some justification as literature, primitive though they may seem. 'Lohengrin' and 'Parsifal'—the story of the Holy Grail. 'Tannhäuser'—the glorification of the great art of song. 'Tristan and Isolde'—the eternal love triangle, present from the beginning of time. We are told that it started in the Garden of Eden—Adam, Eve and the snake. This brings us to the Ring of the Nibelungen—a truly masterful conception of Norse mythology—a story of the contest between greed and temporal power and love. However, if any student of genealogy were assigned to disentangle the knots in the family tree, he would have an impossible task. We find all sorts of horrible interminglings. Imagine what would have happened had one member of this Wagnerian family brought legal suit against another. What an awful time the jury would have working out a solution.

These are only a few of the difficulties which face the average school teacher who hoped to indulge in the dangerous subject of 'stories' of the operas. It is true that selections from the operas are not entirely satisfactory, but they serve the purpose, and are really as far as we should go in a high school course. To prepare properly the trio from 'Faust,' or the quartet from 'Rigoletto,' would necessitate a full recital of the events leading up to such a climax. But we cannot do this successfully, so we accept the next best thing—that of a cheerful compromise. There is enough good literature on the subject of appreciation to provide for the wants of the average situation, and until we have more recognition of music as a credit subject, it is wise to let well enough alone. Do not attempt to force the subject of music in where it does not properly belong. Give full attention to the good which you hope to accomplish. If in an average high school course we can awaken a proper interest in the subject, and a desire to pursue the subject further, we have done all that can reasonably be expected.

### Levitzi to Play Tonight

Returning to New York after a tour of the South and Middle West, Mischa Levitzi will give his first piano recital of the season at Carnegie Hall on Thanksgiving Night, November 25. Since the date falls near the 150th anniversary of Beethoven's birth, the program will be devoted exclusively to that composer as a token of homage, and will include the three sonatas—the Waldstein, op. 101, and the Appassionata, and the thirty-two variations in C minor.

### S. A. S. to Produce McGhie Opera

It is reported that William Wade Hinshaw intends to begin his annual season of the Society of American Singers some time in January and that among the productions is to be a new comic opera, book by Thomas Grant Springer and music by John McGhie, the veteran conductor, whose work last season aided so much in making the Society's season a success.

## RENÉE THORNTON Scores in Joint BONCI

Recital with  
"SOPRANO OF WARMTH, COLOR, FLUENCY AND WIDE RANGE  
USED WITH INTELLIGENCE AND ARTISTIC RESTRAINT"

### CRITICISMS:

#### THE ROCHESTER HERALD

"His (Bonci) appearance last night in Convention Hall in joint concert with Mme. Thornton, a newcomer to Rochester, brought out a large audience, expectant of hearing a musical event of genuine educational value, and it was not disappointed. The unique Bonci art combined with the striking gifts of Mme. Thornton to provide an eve of great musical pleasure. Mme. Thornton revealed a lyric soprano of warmth, color, fluency and wide range, used with intelligence and artistic restraint. Both artists have the happy faculty of winning the good will and liking of their hearers aside from their singing. Last night's large audience gave them a warm greeting."

#### ROCHESTER TIMES-UNION

"Mme. Thornton, who is an American, is a singer who is just beginning her musical career in this country. She has a charming stage presence. Mme. Thornton's voice has richness and beauty, and her interpretations are marked by artistic feeling and individuality."

#### ROCHESTER DEMOCRAT AND CHRONICLE

"Mme. Thornton looked like a picture out of some rare book last night. She is a soprano of intelligence. She was delightful in a group of songs by her composer-husband and the duets with Mr. Bonci. Time and time again there were clear, high notes that made her singing a delight."

#### CHICAGO DAILY NEWS

"Soloists of distinction have graced the Monday eve concerts at Ravinia this summer, and not the least engaging was last eve's singer. Renée Thornton made her Ravinia debut and disclosed a high and clear soprano, which has a quality more like the dramatic than the lyric classification. The voice has a rather thick texture in the lower register while it gains in brilliance and clarity in the higher tones."—Maurice Rosenfeld.



Photo by Mishkin, New York

#### ROCHESTER POST

"Mme Thornton sang the Butterfly aria with sincere feeling. Her interpretations were excellent."

#### CHICAGO DAILY JOURNAL

"Renée Thornton was the soloist of the Chicago Symphony Orchestra Concert at Ravinia last night. She made two appearances. There is reason to believe from the showing she made last night that she will go quite ways along her chosen profession. She has a voice of a peculiarly rich and attractive quality and, as well as could be judged from four numbers, she is a well developed musician. Her voice is dramatic in its coloring and expression."—Edward Moore.

PERSONAL REPRESENTATIVE - MR. RICHARD HAGEMAN - 309 West 85th Street, New York City

## I KNOW THAT

the methods of instruction in  
UNIVERSAL SONG  
are effective, writes  
RALPH L. BALDWIN

My dear Mr. Haywood:

I hope the time will come when all of our leading high schools will offer a voice culture course to be taught in classes. I am convinced that the work can be carried on successfully in class instruction. There is abundant need of such a course, and were the courses offered in the high schools, I am sure that there would be great demand on the part of high school students.

I have investigated the methods of instruction in your

## UNIVERSAL SONG

course and I know that they are effective. Your methods which may be applied so successfully in class instruction in voice culture should assist our music supervisors in introducing courses in voice culture, for they provide the practical means of working out the problem.

Cordially yours,

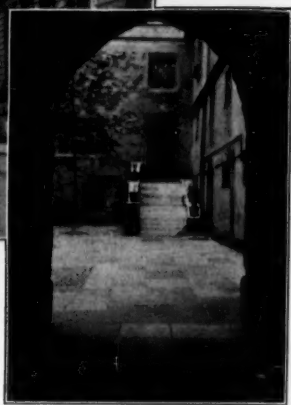
(Signed) RALPH L. BALDWIN,

Director of Music, Hartford, Conn.,  
Public Schools. Director, "The Institute of Music Pedagogy," Northampton, Mass.

Opinions from vocal teachers, supervisors, Community Service leaders, conductors, etc., will appear in this space regularly. If you wish to learn of the practicability of Voice Culture presented in Classes or receive on approval the text books write the Haywood Institute of Universal Song, 810 Carnegie Hall, New York, N. Y.



THE ABBEY



ENTRANCE TO DEANERY

# MARGUERITE D'ALVAREZ

The First Woman  
to Give a Recital

IN

Westminster Abbey

## Mme. D'Alvarez at the Abbey

The announcement that Mme. D'Alvarez, the famous singer, had consented to take part in the program in order to help the Abbey Fund, attracted an immense audience. It was only to be expected that the opportunity of hearing her sing arias from oratorios and kindred works would draw a large concourse of people, but it was hardly expected that long before the recital began every seat and every standing space would be occupied, so that hundreds who arrived before six o'clock would be unable to gain admittance on any pretext whatsoever. Yet this happened.—*London Times*, Oct. 29, 1920.

To swell the Abbey Restoration Fund a song recital was given last evening in Westminster Abbey by Mme. D'Alvarez. She was accompanied on the organ by Mr. Sydney H. Nicholson. A huge assembly thronged every inch of space, etc.—*London Daily Telegraph*, Oct. 29, 1920.



Her Farewell Recital at Albert Hall, Oct. 24th, Brings Out an Audience of 7000

There was the reception only reserved for public favorites for Mme. D'Alvarez when she appeared at the Royal Albert Hall yesterday afternoon. It had many aspects, including the demand for "encores," innumerable bouquets, and general enthusiasm; but the most striking of all was the fact that the audience was one of the high dimension order, filling well-nigh every seat in the vast space. Vast as the hall is, it did not prove too big for the great singer. Her voice filled it completely and never failed to satisfy. In all her beauty of tone, responsiveness of temperament, and her personality were uppermost. It was the perfect exposition of true art.—*London Morning Post*, Oct. 25, 1920.

Mme. D'Alvarez's rich voice has never sounded more sonorous than it did yesterday.—*London Daily Telegraph*, Oct. 25, 1920.

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# MUSICAL COURIER

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All music is not discord, and all discord is not music.

Spring is generally regarded as the season for tootling, but the New York critics have been busy all this fall, playing on their Pipes of Pan. (Read the foregoing twice, if necessary.)

This is the way Le Monde Musicale puts it: "Siegfried Wagner has composed a new opera, 'Sun Flames,' with which the city of Dresden sees itself threatened this winter."

The courageous Old Vic Theater, which supplies Whitechapel (London) with opera in English at reasonable prices, is going to tackle "Tristan and Isolde" with the score reduced to fit an orchestra of twenty.

Who will be the first to do the new Delius violin concerto in this country? It has been played in England and in Germany already and reports describe it as a work that is both tuneful and interesting, with an orchestral part of much color and brilliancy.

We should believe more readily the statement, made in a French paper, that the Berlin Opera and the company of La Scala, Milan, are to exchange visits, were there any company at La Scala. The Italian house has no such thing as a permanent company, a new one being organized for each season; and it just happens that this particular winter there is to be no season at all, the house remaining closed for repairs in preparation for a reopening with Boito's "Nero" in the fall of 1921.

"Une bonne geste" is what the French would call the action of Jan Kubelik in establishing at the Ithaca Conservatory of Music a free scholarship with his former master, Otakar Sevcik, who is to teach there this winter. The scholarship is to go to some young American violinist who will be selected in open competition as the most talented candidate, the judges being Sevcik and Kubelik. One especially generous feature of the scholarship is that it includes not only instruction, but also maintenance of the holder during his period of study at the Conservatory. Kubelik's is an example which might well be followed by the pupils of other great masters. Think of the number of Auer pupils who have become well-to-do as the result of their years of work with him. Has one of them ever established an Auer scholarship? One hears, on the contrary, that, for one reason or another, there is even an indisposition on the part of several

of them to stand by him at the present moment, when illness prevents him from exercising his full earning power.

Salzburg announces its annual Mozart festival for next summer, and will add to it Calderon's "Grand Theater of the World," staged by Max Reinhardt with incidental music by Richard Strauss.

Livonia now has a national opera, situated in the capital city, Riga. It opened with "Banuta," a historic music drama, composed by a young Livonian named Kalnin.

There are certain organizations in the musical world that have press departments, efficient and of distinct assistance to music writers; and there is at least one institution, as one of the fraternity suggested the other day, that has a sup-press department.

Enter the Cleveland Orchestra (Nikolai Sokoloff, conductor) into the ranks of the important touring symphonic bodies, for as a result of the recent remarkable home successes achieved by this youngest of the big orchestras, a visit to some of the Eastern cities has been decided upon, and one of the appearances will be at the New York Hippodrome, February 13, where S. Hurok has engaged the Clevelanders, with Matzenauer and Piastra as soloists. Other points in the tour will be Canton, Ohio, Pittsburgh, Washington, Waterbury, Conn., Boston, Ithaca, Aurora, N. Y., Auburn.

Felix Weingartner, who has been conducting in South America, declared in an interview given there that he will never conduct again in Germany until reparation has been made him for various insults, connected, if we are not mistaken, with his public renunciation of his signature to the round-robin of the "Intellectuals," issued at the beginning of the war, which made such a stir at the time. One is strongly inclined to think that Weingartner's retraction was made with one or both eyes fixed upon America—North, not South. It would not be at all surprising to find him among us not later than the fall of 1921.

We understand that Mme. Valeri has consented to conduct a master class again next summer at the Chicago Musical College. If this be true, that institution is to be heartily congratulated upon securing the services of this competent and indefatigable vocal pedagogue. Last year Mme. Valeri made a unique record for herself throughout the summer session at the Chicago Musical College, her schedule averaging 111 half-hour lessons each week during the entire period. The financial returns from these lessons were very high, but, according to recent reports regarding the splendid work being done by her students, by far the greater gain is to be found on the artistic side of the scale.

Olga Samaroff undertook the brave experiment of giving the thirty-two sonatas of Beethoven in a series of eight recitals in Philadelphia, in honor of the master's one hundred and fiftieth birthday, which occurs on December 16. "Who'll go to hear eight Beethoven sonata programs?" demanded the wise-ones, and it rather seemed as if they were right when the first one was given. But at the second, the box-office just doubled and the hall was full. It looks very much as if those who went to the first one must have spread the good news of Mme. Samaroff's art in these sonatas, although it seems indeed as if it should have been known already in Philadelphia. She is to give the same series in New York during the season.

Chicago is taking sides with Baklanoff in his difference with the U. S. Immigration officials, and Chicago is right. If the Department of Justice considers Baklanoff a person dangerous to our American character, morals, and institutions, he should be deported immediately. If, on the other hand, he has a bill of health clean enough to pass the strict regulations of Ellis Island, he should be left in peace and allowed to practise his occupation here without persecution by minor governmental functionaries and nagging daily newspapers. There is no mystery about the Baklanoff case, for its details have been published to the four corners of the globe. It is about time to draw a curtain of silence over the matter, which does not redound to the credit of the United States as a modern, commonsense country, and certainly does not add

to the musical worth or artistic glory of Baklanoff as an opera singer.

Unfortunately, time and press exigencies prevent a review in this issue of the concert of violinist Vasa Prihoda, who, last Monday evening, was still playing encores at his Carnegie Hall debut when our week's concert reports were going to press. Prihoda made a sensational hit with his audience and he did so because he is a sensational violinist. Most attractive in stage appearance and personality, he also is a technician of the very first rank and plays Paganini in a fashion to perplex and dazzle even listeners accustomed to all the mechanical perfection of the modern school of young fiddlers. Difficulties do not seem to exist for him. His tone is sweet and pure, his musical feeling is of a highly refined order, his intonation borders on perfection, and he has a sweep of temperament which never permits his playing to degenerate into mere display of execution. Aside from Paganini numbers, Prihoda performed also shorter selections in which the more appealing nuances and piquancies that the general public loves, were in brilliant evidence. He scored triumphantly, unequivocally. He bids fair to become another darling of our concert halls.

## BUBBLING

Rumor says—and rumor is correct—that all is not quiet in the councils of the National Symphony Orchestra. There is considerable dissatisfaction over the size of the deficit which faces the organization at the end of the season. It was expected to be large, but it promises to be larger, not that the wealthy guarantors will be staggered by its size (it is likely, one hears, to be over \$200,000), but they are from Missouri and want to know the why and wherefore thereof. The simple answer appears to be merely because there is too much orchestral music this winter and also because the public appears to have stuck to the old favorites, the Philharmonic and Symphony Society orchestras, when it came to subscriptions, adopting a "show me" attitude toward the new organization. Our advice would be to wait until the star conductor, Mengelberg, really gets here and then see whether or not his name and his accomplishments will not bolster up the subscription lists for the series which he conducts. As no definite dates for his appearances have been announced, such subscriptions could not be made up to the present. The management has worked hard and earnestly in promoting the orchestra's interests; certainly when it provides a soloist like Kreisler for a pair of concerts only to find that the hall falls far short of selling out for the matinee, the blame is not upon the management. (In this particular case we are inclined to blame the program. Kreisler likes to play the Viotti concerto and undoubtedly Bodanzky approves of that sort of thing on his program, but it bores the public. Our guess is that Kreisler playing Beethoven, Brahms, Bruch, Mendelssohn or Tchaikowsky would have packed the house. And for the program the management certainly cannot be blamed.) Dissension in a symphony orchestra board, however, is no new thing, especially when receipts are lower than looked for, and frequently it is nothing more than so much talk.

Whether the replacement of publicity agent Squires by William Walters, for many years press agent of the Boston Symphony under the old régime, has any particular significance, remains to be seen.

## WELCOME HENRY HADLEY!

Heartiest congratulations both to the New York Philharmonic Society and to Henry Hadley, who made his debut as associate conductor on last Thursday evening, November 18. There is no finer body of players in New York than the Philharmonic and Mr. Hadley's energetic conducting imparted unusual life and vitality to its playing. He is (one is inclined to say: "Heaven be praised!") an American conductor for whom no allowances need be made and no excuses offered. He has the technic of conducting at his fingers' ends as the result of long experience, and he is a musician of the first order, who knows what he wants from his players and how to obtain it. The men played with evident sincerity and the most earnest desire to fulfill his slightest wish. Particularly noticeable was the unusual warmth in the tone quality of the strings. It seems a pity that Mr. Hadley is not scheduled for a second pair of concerts until some time in February. Such ability as a conductor as he revealed with the Philharmonic is impressive, and one would gladly see him frequently at the desk, not because he is an American, but because he is a leader of decided talent.

# VARIATIONS

By the Editor-in-Chief

## A Ray of Light

Here and there—in too many places in fact—one continues to hear objections to the performance in America of works by German or Austrian composers, of songs sung in German, of public appearances of artists from the Central countries.

In the name of justice, common sense, and human kindness, how long is this sort of thing to last in our land? Are we a nation of fanatics and chronic haters, or not? George Jean Nathan wrote in the *Smart Set* recently: "When I was a boy I was taught at school to hate England. Later I was taught to hate Spain. Then I was taught to hate Germany, Austria, Hungary and Turkey. I'm sick of this damn business of hating. I never hated anyone and I never shall."

There are many of us—most of us, no doubt—who feel as Nathan does. We certainly do not hate German music and poetry and drama and books and painting and sculpture, and there is no reason why we should further permit ourselves to be deprived of it by a handful of narrow-minded bigots and unspeakable jackasses.

Giulio Gatti-Casazza announces that he will give the Wagner operas in German at the Metropolitan next year. No doubt he would have done so this season had he had sufficient time for preparation. Bravo, Gatti-Casazza, for your clear-headedness and courage.

Let every singer who desires to do so give us Schumann, Schubert, Brahms, and the other Teutonic masters in German. Nothing will happen; no one will be able to object effectively. Let the hating cease and the cloak of hypocrisy be laid off.

England, always sane, always courteous, always sensible, points the way to America in this matter and it is a way that we should follow at once.

The following letter has been sent to professors of arts and sciences in Germany and Austria by an influential body of professors and doctors of Oxford University:

"To the Professors of the Arts and Sciences and to Members of the Universities and Learned Societies in Germany and Austria.

"Since there will be many of you who fully share our heartfelt sorrow and regret for the breach that the war has occasioned in our friendly intercourse, and since you cannot doubt the sincerity of the feeling which engendered and cherished that old friendliness, you must, we believe, be sharing our hope for its speedy re-establishment. We, therefore, the undersigned doctors, heads of houses, professors, and other officers and teachers in the University of Oxford, now personally approach you with the desire to dispel the embitterment of animosities that under the impulse of loyal patriotism may have passed between us. In the field where our aims are one, our enthusiasms the same, our rivalry and ambition generous, we can surely look to be reconciled; and the fellowship of learning offers a road which may—and if our spiritual ideals be alive, must—lead to a wider sympathy and better understanding between our kindred nations. While political dissensions are threatening to extinguish the honourable comity of the great European States, we pray that we may help to hasten that amicable reunion with civilization demands. Impetret ratio dies impetratura est." The letter is signed by fifty-six Oxford professors.

## Toledo Would Be Tuneful

Toledo, Ohio, also sends out a call for artistic fraternization and cultural development, and it comes to us in this form:

The Toledo Symphony Society,  
Toledo, Ohio, November 16, 1920.

Office of the Secretary, 700 Second National Bank Building.

DEAR SIR—You publish a music paper. The Toledo Symphony Orchestra desires to find one or two good bassoon players, one or two good oboe players, and perhaps a fine cello player, who would like to come to Toledo to play in the orchestra and work at their trade or profession.

The orchestra has just been organized and will give but six concerts the first year and therefore cannot pay musicians enough to justify their depending on the orchestra alone for their income. If they played another instrument like piano or had a trade or could take a place in a factory, or understood office work or could clerk or could do any work of that kind, good positions could be found for them if they were trustworthy and reliable. They could then play in the orchestra, get such other engagements as are possible and next year probably earn twice as much in the orchestra as the first season. The business men are back of the movement and would give earnest, capable men every opportunity to make good.

The cello player, if he was very capable, could earn good money right from the start. He should be a union man if possible, but others could come if they would agree to join the union when they were accepted in the orchestra.

If you can give publicity to the above you will very greatly oblige the Symphony Society and perhaps help ambitious and deserving musicians to locate in a growing city under conditions which would prove very favorable to their future.

Very truly yours,

LEWIS H. CLEMENT, Secretary.

The Toledo letter is exceedingly interesting as throwing into eloquent relief the prodigious work remaining to be done before the merchant and the musician will understand each other in America. It is the most important work music requires in this country.

Two earnest women who are deeply interested in the labors of the National Federation of Music Clubs, asked us last week on separate occasions to advise them how to make their own part of the movement less general and more definite in any one direction that would actually advance the cause of music practically in an appreciable and evident manner. We told our questioners that to raise the standard of music teaching in the public schools, to get good works by talented composers produced, to help worthy artists secure engagements, and to protest unceasingly against the kind of business ideals and journalism practised in America, constituted the quickest road toward achieving a higher degree of musical receptivity for the coming generations of American citizens and citizenesses.

Now we add that it would aid greatly also for the N. F. M. C. to concentrate all over America on the kind of men represented in the Toledo Symphony Society executive committees, and to point out to them gently, very gently, the egregious error of their ways and ideas.

Most music clubs try to interest women in music, forgetting that nearly all women are by nature, taste, and even predestination, interested in music. It is the men who should be proselyted and cultivated. Proselyted and cultivated? Nay, the women's music clubs should take their title literally, and club music into the heads of our men.

## Pearls in the Oysters of Art

The writer of the Toledo letter and his associates who doubtless inspired it, are not to be blamed for their ignorance of orchestral matters and of the proper dignity of symphonic players. The intention of the good business men of Toledo is evident. They have noted the success of the orchestras so near them, in Cincinnati, Detroit, Cleveland, and they have been reading and hearing how much those organizations have become part of the civic and business life of the cities in which they operate. Being wise business men, efficient, opposed to waste, believers in solid foundations, the bottom of the ladder, and all that sort of thing, the Toledo gentlemen decided to start their own symphony orchestra on common sense principles, like the New York alderman who, when it was proposed to import twenty gondolas from Italy for the Central Park lake, proposed "to bring over only two, one male and one female, and let Nature take its course."

It is necessary to point out to the Toledo projectors that the modern symphony orchestra does everything in its power to prevent its players from being forced to work at occupations that might interfere with their efficiency as symphonists. In fact, it is looked upon as a species of disgrace for an orchestra to pay its men less than a living wage.

How would any Toledo business man like to have a clerk working for him on part time, the while he operates a street car the rest of the day and night, a bookkeeper who does odd jobs at umbrella mending, or a salesman who runs a billiard parlor as a side occupation? The assumption that a good bassoonist, oboist, or cellist would work in a factory, or, in fact, do anything but play the bassoon, oboe, or cello, is so naïve that it is pathetic. Good bassoonists, oboists, and cellists can earn small fortunes by playing in jazz bands and orchestras in almost any fair sized city of the United States.

Toledo is on the wrong track entirely. It is a rich and thriving community and it can well afford to start a symphony orchestra properly. A poor symphony orchestra is almost as bad as none at all.

Far from advising good orchestral players to go to Toledo and try to become also more or less able bill clerks, shoemakers, soda water dispensers, and

elevator men, we suggest to them to stay away from that city until Toledo shall be willing to pay the right price for such a luxury as a symphony orchestra of the right kind. And when that time comes, Toledo will find that what it looked upon as a luxury will speedily resolve itself into a great utility and will help the city commercially. How? That is another story and too long for today's discussion.

Someone should go to Toledo—if there is no such person there—who could show the business men their mistake. They would see it readily enough, if they are business men. At present they mean well, but do not know how to get what they wish.

Did the honorable merchants of Toledo ever hear of the famous "want" paragraph of the Coney Island cabaret-caféier who advertised for: "A good pianist who can open oysters"?

## Si Canta Italiano

Not to say "Ici on chante Francais" or "Hier wird Deutsch gesungen." The question is: Will there ever be a sign hanging over the front door of the Metropolitan Opera House, and reading: "English Sung Here"?

Bearing on that issue, we are in receipt of an incisive letter, to wit:

DEAR SIR—It occurred to me at the recent "Tristan and Isolde" performance that other Americans and myself listened very gratefully to the text sung in the language of our land. True, I could not understand all the words uttered on the stage, but enough was dictated and sung clearly to enable me to follow the situations intelligently and even to know in detail what some of the long vocal dialogues were about.

I am informed that when operas are sung in Italian and French at the Metropolitan, the French and Italian listeners in the audience do not understand everything the artists are singing.

It always has seemed silly to me to see American audiences, including myself, sitting solemnly through long evenings of tragic opera of which we understand nothing or only an occasional word or two, and it has been equally stupid for us to attend operas having episodes of comedy at which every Italian or French auditor could laugh while the rest of us saw no reason for amusement or else smiled shamefacedly in pretended understanding of the text.

In each country of Europe the public insists on having opera sung in the language of that country. Why should it be different in America? If we had an American school of opera and sent our singers to Italy, would they sing there in English? Most of the Italian opera singers have been in America for many years and it is time that they knew our language well enough to sing it to us.

I notice that Mr. Gatti-Casazza, for whom I have the greatest respect, intends to restore the German language at the Metropolitan next year in the Wagner operas. I, for one, and as an old subscriber of the institution, protest most energetically. In former years I used to sit through those performances and be bored half to death, except for the beauty of the music. Last Saturday I enjoyed a Wagner opera thoroughly for the first time. (I do not, like yourself, happen to care for "Parsifal.")

I am writing this letter to your paper in the hope that it may reach the eyes of many other opera patrons and subscribers who feel as I do, and perhaps in that way we might get together as a body and bring our wishes to the attention of Mr. Gatti-Casazza, or write to him separately in regard to the matter.

Judging from your own published opinions in the *MUSICAL COURIER*, I infer that you are opposed to the barring of German opera in German because you consider all racial, national, and post-war prejudices to be unworthy of intelligent music lovers. I do not wish to influence you on any ethical grounds, but merely as a matter of common sense and in fairness and courtesy to American audiences, don't you think we should try Wagner and all other operas in English for a while and see how the public would like it?

With all appreciation of the just stand the *MUSICAL COURIER* usually takes in all artistic matters,

Very truly yours,

HELEN FOUNTAIN.

Opinions still differ about the value of opera in English, but there can be nothing but concurrence with the sincere protest of one who desires to penetrate more deeply into the meaning of opera than to enjoy only its melodies or orchestration. How many such persons are there? We do not know. We are sure, however, that there are quite a large number who feel extreme indifference to everything except the names of the singers and the boxholders. Then there are, too, the lovers of pretty sound and of high tones.

A few years ago, just before the war, a loosely organized movement was made to bring about opera in English at the Metropolitan. Essays were written, one or two daily papers backed up the propaganda, meetings were held, and at least one dinner was held. It was at the Plaza Hotel and we were present. We heard an editor tell how great he is, a librettist tell how well he could translate the operas, a playwright tell what fine opera librettos he could write, a composer tell what wonderful operas he could compose. All of them also made a plea for opera in English at the Metropolitan. Finally, Otto H. Kahn got up and declared, in effect: "No matter what may be done or said, here or elsewhere, by you or anyone else, my colleagues and I are firm in the decision not to make

English the standard language at the Opera, although we have no objection to occasional performances in that tongue, and will be glad to give operas by Americans when those works meet with our own requirements." That ended the dinner and the movement for opera in English at the Metropolitan.

Perhaps Mr. Kahn and his colleagues feel differently now, but we are inclined to doubt it.

The trouble with the previous movement was that it represented the views of individuals who nearly all appeared to have a personal business interest in the scheme. If the large majority of Metropolitan Opera House subscribers and other patrons truly desired all their opera in English they might get it very easily merely by demanding it on pain of staying away in the case of refusal. On the other hand, they might not get it, for if the Metropolitan chose to be defiant it knows perfectly well that if the present clientele strikes and stays away, the seats and boxes could be sold over and over again to other complacent operagoers who care nothing about the language on the stage, so long as they can wear display clothes and jewels, get their names in the society columns, and listen to singers who get seventeen thousand dollars per night.

The writer of the foregoing communication should send copies of this issue of the *MUSICAL COURIER* to all the Metropolitan followers and issue a call for a meeting to draft a formal protest. That would be the quickest and easiest way for her to find out how much or how little company she has in her extremely laudable desire to hear opera sung in her own country in the language of its people.

(Apropos, Mr. Henderson, of the Herald, writes of last Saturday's "Tristan and Isolde" performance: "It is obviously impossible to interest the public in the employment of English text.")

#### Variationettes

From B. L. T.'s "Line O' Type" column in the Chicago Tribune (October 7):

PERSONAL.—Reinald Werrenrath: Krebhiel warns that this is to be a great year for Beethoven. What about the Anti-Beethoven Society? When do we get together?

Werrenrath's wired answer in the "Line O' Type" (October 11):

[By Western Union.]

B. L. T.—Reports death Anti-Beethoven Society greatly exaggerated. Never before such opportunity for success now prohibition is here. Reason for seeming inactivity all members busy while opponents have nothing else to do. Propose presenting Beethoven songs as anti-propaganda Orchestra Hall February thirteenth management Wessels and Voegeli. Don't tell anybody.

REINALD WERRENRATH.

S. D. likes Seidel in the first movement of the Mendelssohn violin concerto, Max Rosen in the slow part, and Jascha Heifetz in the finale. There is a great idea for a manager.

We have found out why Caruso insisted upon becoming a Jew in "La Juive" and conducting Passover services. It is because so many of the Jewish cantors have become public tenors and perform operatic arias.

Well, well, well! The New York Times of November 20 publishes a special wire announcing the return of Paderewski to the United States about December 15, and adding the information that he probably will resume his concert career. We move that the word "probably" be stricken from the cable. Motion sustained.

Should there be any cellist adventurous enough to desire that Toledo position we suggest that he take with him a hand organ and play it about the streets as his subsidiary profession. It will exercise his bow arm and at the same time keep him in the open air.

A gentleman who never composed anything except his face and never played any instrument except a Victrola, tells us that he looks upon Liszt as the Charles Dickens of music—not altogether a bad comparison.

"Adorable Aida Thrills Audience," headlines the Tribune. Future suggestions for the caption writer on the Tribune: "Raging Rigoletto," "Catty Carmen," "Zippy Zaza," "Phthisical Traviata," and "Loony Lucia."

And, by the way, why do we have to write out such a long title as "Tristan and Isolde"? Why can't the work be alluded to as "T. & I." just as we say B. & O. for the Baltimore and Ohio Railroad and U. P. for Union Pacific? Then, for con-

venience we could have "S. & D.," "R. & J.," "P. & M." and "Cav. and Pag.," meaning, relatively, "Samson and Delilah," "Romeo and Juliet," "Pelleas and Melisande," and "Cavalleria Rusticana" and "Pagliacci."

Whatever you may or may not be doing, it will interest you to hear that the Dean of St. Paul's, in London, says it is all right to cheat the Government by smuggling liquor, if the Government "exceeds its rights by prohibiting some harmless act."

"I've discovered the name of the man, long sought by the public of America, who picks the names for Pullman cars! He's the same gentleman that christens grand operas."—Morning Telegraph.

What a pity that Moszkowski did not write more of his charming music for orchestra! After so much recently of the too familiar symphonic classics and the unwelcome modern monstrosities, Moszkowski's lovely little F major suite came as a refreshment of the spirit and a benison to the ear

### PRESENT MUSICAL CONDITIONS IN FRANCE

One of the strongest impressions that one receives on returning from abroad is that of the intense interest that there is on this side of the ocean as compared to conditions over there. Or is it the universal American thirst for thrills?

The musical situation in France is practically normal today as it was before the war. There have been changes, it is true, but those changes are simply the continuation of a gradual change that began years ago. We see them today more clearly than we did ten years ago, because the war has taught us to expect them and has opened our eyes.

These changes began, probably, with the downfall of the Empire and the birth of the Republic. They were the natural and perhaps inevitable outcome of the cessation of court extravagance and court ideals, regrettable in some ways, for it takes a long time for the newly rich to acquire the tradition of "noblesse oblige," to grow out of the musical comedy stage and to support art for art's sake and because it is the duty of kings to put the stamp of their approval upon serious artistic endeavor.

Look back over the history of music and you will quickly see that the successful ones—composers and virtuosos—were court musicians drawing pensions from this or that king or prince to whom their works were dedicated and from whom they drew their support! It was not a question in those days of struggling for royalties from a harassed publisher, or of depending for a livelihood upon the sale of concert tickets with all of the weary questionings and disappointments therein involved. It was only necessary to find favor at court to be relieved of all material responsibilities. Even to within (almost) our own memories this condition existed, and then, with the bitter denunciation by the Munich brewers of Ludwig of Bavaria for his support of Wagner, and the overthrow of Napoleon III for his extravagances, the system came to (perhaps?) an untimely and much to be regretted end.

#### A GRADUAL DECLINE.

And from that day in '72 when Napoleon laid aside his crown, up to the present, there has been a gradual, very gradual, decline in the prestige (not in music alone) of France. The opera, once the scene of mad gaiety, as of some picture borrowed from the orgies of Faust, where men of wealth and position vied with each other for the possession of the coveted mistress of the hour—the prima ballerina or the heroine of the C in alt—and made public boast of their preferment, has become the gloomy scene of straight-laced, middle class respectability and the artists are conservatory prize winners and otherwise undistinguished and indistinguishable from the masses, either by their art or their beauty. The concert halls, which used to be the stage of excited and emotional appearances of the world's greatest artists, are now the arenas of cold blooded, hopeless, propaganda for French art and French artists, and stupid denunciation of almost all that is foreign.

The great artists have come more and more to be scornful of the French verdict. The approbation of Paris has ceased to seem a matter of importance. The French themselves realize fully that there is no audience in France, no interest in new production, no purchasers for works of art. The newly rich Frenchman and the masses are both entirely indifferent to all that, and the old families, rich and poor alike, have turned their backs on the artists and musicians of their own country. A French musician recently said to the writer: "Only one

at the Philharmonic concerts last week. Conductor Hadley is to be commended for giving his audience that delectable tidbit instead of one of the customary and almost inescapable standard overtures.

Is it that time goes forward so fast or that some music ages so rapidly? One of the peculiarities of the symphonic literature is that while Mozart's "Jupiter" seems less Jupiter than formerly, Beethoven's "Eroica" sounds more Eroica than ever.

Today is Thanksgiving. We are thankful we do not have to listen to any more arguments proving why and how community music will make us a nation of Wagners, Carusos, Godowskys, and Heifetz.

Nilly (explaining, at "Tristan and Isolde")—"That's the old king betrothed to Isolde, and he sent young Tristan as his messenger to fetch the bride. The old man's name is Mark."

Willy (winking)—"E. Z. Mark, eh?"

LEONARD LIEBLING.

Mæcenas has appeared in France in recent years—even before the war—and he was not French." Yet much of this is probably due to the fact of the poverty of the French musicians themselves. French insularity is a recent growth which took its beginning from the bitterness engendered by the war of 1871. France has never been rich musically either in composers or in virtuosos. It has never been able to stand on its own feet—nor is it today.

But the operas, when they play the usual repertory, which includes Puccini, Verdi, Meyerbeer and other foreigners, are always crowded, even when they exclude foreign singers; and the same is true of the concert halls. Similarly any big concert artist visiting Paris may be assured of a warm reception such as was accorded Busoni last year, when he played again and again before crowded houses.

And so, to sum it all up, things are about normal in Paris, just about as they are in other countries. It is to be regretted that the old art spirit is gone—but does it exist anywhere today? The people in France are just about like other people; like the rest of the world, they know what they want and are willing to pay for it. They are not philanthropic either with their money or their time. They will not willingly go to a musical performance where they know they will be bored.

In connection with all this it must be remembered that Debussy, by far the greatest of French musicians and one of the greatest musicians of his day, grew up in this age of democracy. Perhaps in the end it will prove a good thing that the operatic idea died with the aristocracy and turned the attention of France to higher things?

The old order changeth. The king is dead—long live the king!

### A CHANGE OF BIRTHDAYS

Forty years ago, in 1880, the famous violinist and composer, Pablo Sarasate, founded in his native town of Pamplona, Spain, a series of concerts which were given annually in connection with the feast of St. Firmin, patron saint of Pamplona. Every year since then they have been held, though the standard has been allowed to deteriorate since his death in 1908, really first class programs, presented by great artists, having been the exception rather than the rule of recent years. And now the municipal authorities have decided to change them this year from the feast of St. Firmin to the time of the meeting of the second Basque congress, so the good old saint will have to celebrate his birthday sans music.

### ONE ON SOMEBODY

Real enthusiasm and appreciation on the part of members of the audience is appreciated by artists none the less because sometimes there is a slip on the part of the enthusiast. The Criterion Quartet, singing recently in the South, didn't mind at all being called the Citron Quartet by one admirer, nor was praise for the singing of the barcarolle from "Tales of Hoffmann" any less welcome because one praiser referred to it as "The Barcolly," while another, evidently epicurean, called it the "Parker Roll."

"Well," remarked one of our friends, as he walked into Carnegie Hall the other evening between the groups of a song recital and beheld the piano piled high with chrysanthemums, "the flowers are all on the coffin. Why doesn't the funeral proceed?"

## PHILADELPHIA ENJOYING DELIGHTFUL MUSICAL ACTIVITIES

**Rich Quartet Gives First Chamber Music Association Concert of Season—Samaroff and Stokowski in Second Recital—Philadelphia Opera Company Presents "Gioconda"—Kreisler in Best Form—Reception Tendered Wassili Leps**

Philadelphia, Pa., November 14, 1920.—The Rich Quartet appeared in the first concert of the season given by the Chamber Music Association in the ballroom of the Bellevue-Stratford. The ensemble was splendidly maintained throughout. Moreover, the tone and inspirational style of interpretation was laudatory in the highest degree. The compositions chosen for presentation were the Haydn quartet in F, the quartet in C minor from Brahms, and an exceptionally interesting number, the "Romantic" serenade, by Jan Brandt Buys. This number served to display the exquisite playing of Romain Verney, who now occupies the viola stand. Much enthusiasm was in evidence.

### SAMAROFF AND STOKOWSKI IN SECOND RECITAL

Before a packed house at the Bellevue-Stratford on Wednesday evening, November 10, the second lecture-recital of a series of the thirty-two piano sonatas of Beethoven was given by Olga Samaroff and Leopold Stokowski. The sonatas are not being presented in chronological order, but are offered more from a contrasting or musical standpoint. During the course of the evening the lecturer unfolded many relevant similes as applied to the sonata, which similes served to make clear not only the form and structure of such works but presented the possible mood intents meant to be conveyed by them.

Mme. Samaroff, with her usual warm and varied tonality, offered interpretations full of spirit and mood meanings in thorough concord with the scores. Another factor of her work which engaged attention was the classical form in which she played the numbers, at the same time giving broad and elastic expression free from noticeable academic structure. In closing, it may be well to state that while there is no sex in art, yet the depth of tone, style of execution and mental conception displayed by the artist is essentially masculine.

### PHILADELPHIA OPERA COMPANY PRESENTS "GIOCONDA."

Before an audience that numerically did not substantiate the impression that the Quaker City is eager to support grand opera at popular prices, the Philadelphia Grand Opera Company presented a very creditable and in spots highly gratifying performance of Ponchielli's "La Gioconda" on Wednesday evening, November 10. We hear the cry in the street, studio and home that there should be more grand opera given if only from the educational point of view. This is an expansive wail often reiterated, but a corresponding flow of currency to the box office is a feature that seldom accompanies the expression of this sentiment. The enterprising spirit which prompts undertakings of this nature is commendable in view of the educational value inseparable from the object sought, not to forget the enjoyment and entertainment thereby afforded. In movements of this nature, however, it is generally the policy of many to sit still, hold tight and wait for the crash, and then when it does come to saunter about town with the "I told you so" smile. If this be considered an incentive to musical growth, then the possibilities of our education in this art and our appreciation of its aesthetic value are veiled in the dense mist of the dim future.

At the performance of "La Gioconda" in question, Barbara Eldredge appeared as the ballad singer to good advantage, while Anita Klinova was all satisfying in the role of the Cieca. Alvise was portrayed by Picchi, who was in fine voice, while Eugene Olganoff depicted the part of Laura with fine histrionic ability and a voice that proved as satisfying in the dramatic parts as it was alluring and resonant in the lyric passages. The Grimaldo of Carlo Marziali was magnificently offered, and thunders of applause greeted his efforts. Puliti as Barnaba was well placed. The chorus sang with commendable artistry, and the ballet was praiseworthy; however, a greenish light that was caused to play upon the stage greatly marred this phase of the production, because of the resultant indistinctness of the scene.

Guerrieri conducted with authority.

### KREISLER IN BEST FORM.

On the occasion of the first Monday morning musicale of the season in the ballroom of the Bellevue-Stratford, the master violinist, Fritz Kreisler, played before a very large audience. Never was Kreisler in better form for a recital than on this occasion. Among the numbers programmed was one rated as the greatest of all those listed in violin literature. Reference is had to the Bach unaccompanied chaconne. It was offered with intellectual understanding, a degree of technical proficiency which, paradoxical though it may seem, forced the mechanics of his work into the background; while of his artistry nothing has been left unsaid in its praise. The second concerto of Wieniawski was next in order. Then followed "La Chasse," from Charpentier, after which variations by Tartini sped with electrifying brilliancy from the Stradivarius which he handled with consummate skill. Carl Lamson's accompanying was a model of all that is good in this branch of pianistic art.

### RECEPTION TENDERED WASSILI LEPS.

On Thursday evening, November 11, a splendid tribute to Wassili Leps, general director of the Philadelphia Operatic Society, was given in the Adelphia Hotel by the officers and members of this organization over which he presides. In addition to it being customary for the members of the Philadelphia Operatic Society to meet in celebration after the production of an opera, this occasion was to celebrate the fiftieth performance of the company as given at the Philadelphia Opera House on the preceding evening, when "The Jewels of the Madonna" was heard to such good advantage. Several speeches were made lauding the work of Conductor Leps and a silver loving cup was tendered him in acknowledgment of his indefatigable efforts.

### MARTIN LISAN PLAYS AT WITHERSPOON.

A pianist new to Philadelphia appeared at Witherspoon Hall on Wednesday evening, November 10. In the person of Martin Lisan, this young artist not only amazed his large audience, but won them completely to keen apprecia-

tion of his ability. Lisan not only possesses a winning personality untarnished by eccentricities or appeals to the gallery, but earns all his laurels through straightforward artistry. Quiet and unassuming in appearance, the soloist's program was nevertheless an imposing one. On it were represented Bach, Beethoven, Schumann, Chopin, and a group from Moszkowski, Rachmaninoff, Schubert and a number entitled "Sketches," by the pianist himself. The artist had no sooner begun the first number than the audience realized his worth, and from then on, at the close of each work listed, he was roundly applauded.

### JAN KUBELIK PLAYS.

After a lapse of many years, Jan Kubelik appeared in recital at the Philadelphia Opera House with fine artistic success. Among his numbers Mendelssohn's violin concerto, followed by the Paganini D major concerto; then followed the "Havanaise" and introduction and rondo capriccioso of Saint-Saëns. During the interim between the first and second part of the program, Pierre Augieras offered the Chopin ballads in F minor, No. 2. The numerous recalls as of old necessitated many encores.

### LILLIAN GINRICH IN RECITAL AT WITHERSPOON.

Before a packed house Lillian Ginrich, statuesque and commanding in presence, gave a recital worthy in every respect of the highest praise. The sincerity of her work was at once apparent and appreciated by all those present. Furthermore, her vocal attainment precludes any comment other than that which is favorable. Her program was exceptionally well chosen and charmingly balanced as to mood, color and form of the numbers offered. The audience gave the closest attention to the efforts of Miss Ginrich throughout the recital and was not unsparing in the wealth of applause tendered her.

### GRAND OPERA AT THE METROPOLITAN.

On Thursday evening, October 7, the Italian Lyric Federation opened its proposed season of grand opera at the Metropolitan Opera House with a presentation of Verdi's ever welcome "Aida." The cast included some splendid voices and very creditable exponents of histrionic art. Among them, Marie Stapleton Murray made a thoroughly adequate and convincing Aida, while Carlo Marziali, the distinguished dramatic tenor, appeared as Radames, and won immediate approval from the large audience. Amoras found an able prototype in Angelo Antola, while the voice of Ada Paggi in the role of Amneris proved exceptionally pleasing.

### GALLI-CURCI AT ACADEMY.

Assisted by Homer Samuels, pianist, and Manuel Berenguer, flutist, Mme. Galli-Curci was greeted by an overflow audience at the Academy of Music on Friday evening, November 12. Needless to say, the prima donna was received with an ovation that lasted many minutes. Encore after encore was given to appease the clamorous plaudits at the conclusion of each number. The program, as usual, was chosen with excellent discretion, and the singing of it affirmed the assertion that Mme. Galli-Curci has never appeared to better advantage. Homer Samuels created splendid tonal backgrounds for the singer, while Mr. Berenguer was an able second for the artistry of the soloist. A new song that is rapidly forging to the front, entitled "O' Car'lina," by James Francis Cooke, editor of The Etude and resident of Philadelphia, was superbly given by the diva.

G. M. W.

### Peterson Opens Wilmington Series

Wilmington, N. C., November 5, 1920.—May Peterson, soprano of the Metropolitan Opera Company, was heard here in an extremely artistic song recital on the evening of October 27. With the capable support of Stuart Ross at the piano, the singer went through a program of old Italian, French, Swedish and English songs, at all times giving delight to the interested hearers. The concert was under the auspices of the Rotary Club, and the Morning Star of this city best describes the impression she created: "The Rotary Club's series of concerts was started auspiciously last night when May Peterson, as engaging of voice and manner as ever, appeared before a large and enthusiastic audience at the Academy of Music. Not only by the pleasing quality of her voice and the well rounded art of her performance, but also by the grace and radiance of her personality, Miss Peterson may be said to have won many friends for the Rotary Clubs musical enterprise. She was, perhaps, never more charming, and the warmth of the response that came from the audience gave proof of the wisdom that had been shown in the Rotary Club's choice of a star for the opening concert."

"Always obliging beyond the degree commonly credited to artists of her rank, Miss Peterson responded times beyond count with encores, and the happiness of her choice and manner made these responses in themselves a popular concert. It would have been difficult to arrange a happier conclusion for the evening than that with which a clamorous audience was gratified when Miss Peterson herself took command of the piano and sang the always favored 'Comin' Thru' the Rye' and 'Dixie.' Stuart Ross, at the piano, displayed the skill and sympathy requisite to a well rounded performance."

S. J.

### Cecil Arden Heard at Sing Sing

On November 11 Cecil Arden, contralto of the Metropolitan Opera Company, sang at Sing Sing, under the auspices of the Mutual Welfare League, with the Bernstein Trio before eleven hundred prisoners. She was most enthusiastically received and responded again and again with encores. At the close of the concert Miss Arden said that the splendid conditions which prevail and the heartfelt enthusiasm of the men made it possible to forget that one was singing in a prison. Before leaving, she promised that she would sing there again in the spring.

## I SEE THAT—

Robert De Bruce has replaced Harry Cyphers as manager of the Detroit Symphony Orchestra.

It is understood that Mme. Valeri again will teach at the Chicago Musical College next summer.

Muratore is expected to arrive in Chicago toward the end of December.

Anna Fitzu and Andres de Seguro are engaged to be married.

The fifteen-year-old son of Sir Thomas Beecham has written two operas, two symphonies and a ballet.

"Tristan and Isolde" was sung in English at the Metropolitan last Saturday afternoon.

Gervase Elwes, the English tenor, will sail from England tomorrow.

Ida Geer Weller, one of the successes of the early season, is a product of the Yeatman Griffith Studios.

The Aborn School of Operatic Training will present "The Tales of Hoffmann" on November 27.

Henry Hadley was well received at his first concert as conductor of the Philharmonic Orchestra.

The MacDowell Club has announced a memorial to the late Charles T. Griffes.

Lynnwood Farnham has closed his series of organ recitals at the Church of the Holy Communion.

Emmy Destinn is singing at the "America First" Thanksgiving rally being held in New York today.

Georges Baklanoff has been released from Ellis Island on three months' parole.

Boito's "Meisiofele" will be revived at the Metropolitan tomorrow night.

Berta Reviere is introducing with success a new song entitled "Realm of Dreams" by Alberto Paganucci.

The November Etude contains the first of three excellent articles on piano playing by Aurore LaCroix.

The Women's Philharmonic Society gave a reception to Flora Mora, the Cuban pianist, last Sunday.

Amelie Rive's dramatization of Mark Twain's "The Prince and the Pauper" may be made into a grand opera.

Marinuzzi's "Jacquerie" was given a successful première by the Chicago Opera Association.

Harold Land made his second appearance this season in Newburgh, N. Y., before an unusually large audience.

Ruth Kemper played several excellent violin solos recently at the Port Chester M. E. Church.

Dr. Charles A. Connock's vocal teaching is indorsed by Edwin H. Lemare and Walter Henry Hall.

La Scala Orchestra was most successful in its tour of Italy.

Frank Waller's song, "Her Dream," is proving to be a favorite encore number.

It is reported that Paderewski will be in America in about a month.

James Goddard made twenty concert appearances in the South from October 4 to 31.

Adelaide Gescheidt's vocal classes have increased rapidly.

Bernard Hamblen has succeeded in placing seventeen compositions with English publishers.

The Institute of Musical Art Alumni will give three concerts to found a scholarship at their alma mater.

Mana-Zucca scored a triumph with the National Symphony Orchestra in Yonkers.

Ethel Jones will be contralto soloist in "The Messiah" with the Music League of Akron, December 19.

Alice Moncrieff, contralto, will give a recital in Aeolian Hall, Thursday afternoon, December 16.

Edith De Lys scored a sensational success in "Thais" in Montreal last week.

Winifred Byrd will hereafter appear under the management of Haensel & Jones.

The season of opera by the Society of American Singers probably will begin in January.

Irma Seydel, the Boston violinist, is booked for many concerts during November and December.

Mischa Levitzki is much in demand on the Pacific Coast.

Tito Schipa goes to Chicago December 1 to join the Chicago Opera forces.

Piastro will make his first appearance in New York with orchestra at the Hippodrome on November 28.

Sir Arthur Sullivan died in London twenty years ago this week.

A reception was tendered Wassili Leps by the Philadelphia Operatic Society, of which he is director.

Carl Schroeder, librarian of the Detroit Symphony Orchestra, is dead.

Leopold Godowsky says President-elect Harding can do wonders for American art by giving us a National Conservatory.

Rudolph Ganz has written an interesting article on "Modern Piano Virtuosity."

Ida Davenport will appear with the Victor Herbert Orchestra at Schenectady on November 14.

Dohnanyi will appear with the Cincinnati Orchestra twice while in this country.

Giulio Crimi is en route for America.

Cecil Burleigh commences a tour of the Middle West on November 29.

Hipolito Lazaro scored a triumph at his Montreal appearance.

The Clayton F. Summy Company recently brought out three songs by Harold E. Hammond.

Joseph Schwartz, the Russian baritone, will sail from Holland on December 2.

Lydia Lipkowska will introduce a new song by Jacques Wolfe at her forthcoming Carnegie Hall recital.

Arthur A. Penn's "Smilin' Through" is still a great favorite.

Reznicek's "Bluebeard" was the first important novelty of Berlin's opera season.

Saint-Saëns gave a delightful recital in Paris recently.

Geraldine Farrar, Lionel Storr and Ada Sassoli will appear at the next Baltimore Friday Morning Musicale.

Cecil Fanning will open his season here with a recital in Aeolian Hall, December 2.

The Tollefsen Trio will appear at the Brooklyn Academy of Music tomorrow evening, Friday.

G. N.

# Reznicek's "Bluebeard" the First Important Novelty of Berlin's Opera Season

Berlin, November 1, 1920.—The musical name of the hour is Reznicek. His latest symphony, in F minor, was played under Nikisch last Monday, his latest opera, "Ritter Blaubart," was given for the first time at the Staatsoper last night. Success attended both occasions, and for the moment the composer is the leading subject of discussion in the salons and the musical press. "Anbruch," Vienna's modernistic musical monthly, devotes its current number entirely to him.

It behooves the musical reviewer to record his own impressions of a new work, apart from the circumstances which surround its performance, to penetrate the ephemeral and peel out the core of the positive and lasting qualities in it. This business of prophesy is a dangerous one, and so many dismal failures are recorded in it that caution should be our first and foremost law. It is caution which dictates the sentences which follow.

Concerning the symphony few words need be lost. It is a thoroughly traditional, well made, technically interesting work, which is saved from the commonplace by the masterly handling of material that is of slight import in itself. Its four movements are paragons of musical workmanship, crowned by a stunning orchestral fugue. Its most markedly characteristic feature is a "funeral march on the death of a comedian," which marches along with a tragi-comic swagger and has a curious by-taste of pathos by indirect inference. Nikisch, by virtue of his marvelously polished and telling interpretation, secured an enthusiastic reception for the work.

## THE NEW REZNICEK OPERA.

Much more important than the symphony, because of its greater extent and by virtue of the happy combination of extraordinary literary and dramatic qualities with superior musical craftsmanship, is the opera "Ritter Blaubart." This new musical version of the Bluebeard legend is probably the most successful one of the many that have graced—and disgraced—the stage. By which I do not presume to say that it is in all its elements of the highest artistic value. It is a good opera, and quite capable of life—as the life of operas goes—because, it fills in more

than average measure, the requirements of opera in this particular cultural period. It is, first of all, good drama: simple, elementary, strong, convincing. It is true to life in its broader, eternal aspects, yet removed from reality, living in the remote atmosphere of fairyland and romantic symbolism. It is, therefore, poetic in its premises, and it is moreover, poetic in its literary material. Its language, partly in prose, partly in verse, is of such beauty and fine imagery that one must concede its author, Herbert Eulenburg, the unquestionable gift of inspiration.

Originally "Ritter Blaubart" was a spoken drama. As such it was produced in Berlin in 1907, and suffered one of the most memorable fiascos in the history of the theater.

the sun!" he exclaims as he dies. "It was a pitiable man that had to die," say the poet at his grave.

## THE ACTION.

The first of the three acts has three scenes that expose all sides of the nature of this terrible man. In the first, Count Nicolas and his son, Werner, are visiting Bluebeard in his castle, and the knight tells them, as a "fairy tale," the story of his first wife, whose lover he murdered and threw into the pond under the castle windows, which ever since is black and murky. The old Count dreads him, but the romantic Werner is delighted with his host, and wishes he could be like him. The second scene shows



THE COMPOSER OF "KNIGHT BLUEBEARD" AND SCENES FROM HIS NEW OPERA.

(1) E. N. Von Reznicek, the composer of "Knight Bluebeard," which has just been produced at the Berlin Staatsoper as the first big novelty of the season. Reznicek is an Austrian, being born in Vienna in 1861, as the son of an Austrian general and the Rumanian Princess Ghika. He studied music in Leipzig and was successively conductor in Zurich, Stettin, Berlin, Prague, Weimar and Mannheim. In 1909-11 he led the Comic Opera in Berlin. Of his five earlier operas the last, "Donna Diana," had the most success, being produced at many German opera houses. Of his symphonic works "The Victor," a satirical tone-poem (1914), a comedy overture and the symphonic biography "Peter Schlemihl," are the best known. The last named was played by the New York Philharmonic Society a few seasons ago. The symphony in F produced by Nikisch last week is his fourth. (2) Act I, Scene I—Guest chamber in Bluebeard's castle. (3) Act I, Scene II—The forbidden vault containing the heads of Bluebeard's wives. (4) Act 2—Bluebeard's Castle Garden, a masterpiece of modern stage decoration, by P. Traviattinos, the Greek painter. (5) Act 3—The funeral scene.

This is not to be wondered at when one considers that the German theater was then in the height of the realistic era, and that this drama represented one of the first attempts at modern "expressionism"—a psychological, cosmic vision of man in his loneliness and morbidity, proceeding from the monologue as its chief technical basis. It is recorded that at that fateful premiere in the Lessing Theater, Maximilian Harden was the only one to applaud; and thus he released a hurricane of shouted and whistled protests from the outraged auditors, followed by a scandalous pitched battle requiring the intervention of the police.

## LIBRETTO WONDERFULLY EFFECTIVE.

Reznicek, the composer, was present at this performance, and realized that its "weakness" as a drama would be its strength as an opera. For the introspective, lyric moments, which in most librettos are more or less artificially interpolated, were here an organic part of the play, the very center about which it turned. These scenes fairly begged for music to help them live. Not till the years of the war, however, after Eulenburg had eliminated a few unessential scenes and slightly altered some others, did Reznicek set the "fairy piece in three acts" to music, as his sixth opera, and without a doubt his most successful one.

The characteristic feature of the action of this drama is that it makes Bluebeard the psychological problem and center of sympathy, in contradistinction to Maeterlinck's play, set to music by Dukas, which emphasizes the feminine element as the victim of masculine tyranny. Without robbing him of his gruesomeness, Eulenburg endows Bluebeard with human qualities which soften his profile, yet interpret his ferocious cruelty as a pathological misfortune.

Bluebeard loves his wives, with a super-heated passion, it is true, but is pursued on the one hand by the mania that all women are faithless, and on the other by the hope that each new one is not. This terrible soul-state is the result of an insane jealousy caused by his first wife's infidelity. The sadistic lust for blood caused by the first foul deed draws him deeper and deeper into the morass of crime. But he has knightly qualities, too, even poetic ones. Bluebeard plays the fiddle to soothe the demons that beset him, he has attacks of horror before himself, and pity with others; he longs for happiness, and he loves nature. "What a glorious day," he exclaims, "like a poem writ by a god!" He longs for redemption and cries "To the sun, to the sun," each time he has gazed into "the horrible face of the past." And he finds redemption at last in the flames that devour his castle. "To the sun, to

Bluebeard and his blinded servant, Josua, in the forbidden vault, with the heads of the five murdered wives, "looking into the horrible face of the past," and he fiddles a weird melody there until the horror of the place drives him out—"toward the sun."

An extensive orchestral interlude—the overture of the real drama, as it were, to which the preceding scenes act as a prologue, introduces the third scene. It is the garden of Count Nicolas' castle, and guests are gathered for the wedding feast. Bluebeard has married Judith, the eldest daughter of the Count. Her younger sister, Agnes, recites a piece, and the idyllic scene provokes the sinister bridegroom into a fit of violent remorse. All the tragedy of the situation is brought out by his behavior, by the confusion of the family, and by the tears of the bride, tortured by terrible forebodings, yet drawn by an irresistible fascination.

Bluebeard returns and begs forgiveness. Judith prepares to go with him, and in her absence he muses thus:

"Where have I said all this before? Where did I speak these very words? Once by a dusky ivy-hedge in autumn, I think; and another time in bed, somewhere, in the night. We men pretend to love when'er we open our mouths. And yet, through this fire we must perish like rockets in the night. . . I shall bridle my steed and make a wedding feast!"

## THE TRAGEDY.

In Act II the whole tragedy rushes past our eyes. Bluebeard and Judith, filled with happiness, meet in the castle garden, magically beautiful, framed by blue-green mountain-chains. The black tarn awakens Bluebeard's sinister memories. He gives her the fateful key and utters the admonition not to open the door which it unlocks. "Thou must not open it, I implore thee," for . . . "this key holds our misfortune prisoner." "Open not the door, for thou mightst die of fright. Yea, thou wouldst have to die! Farewell."

He rushes off. Frightful soul struggles of Judith. Judith and the key. Judith and the blind servant, who increases her terror by telling of his five past mistresses, "all dead and dumb," but who, it seems, still speak to him in the evening hour. She tries to pray, she tries to sing, she casts the key away, she returns to it, and with it, at last she enters the house. Interlude. A scream announces the deed. She rushes forth in insane terror, tries to hide the key spotted with blood, and leaves it lying at the steps. Bluebeard returns. "Still, still, my heart. Thou bark'st

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me to death. . . . Let me go, Satan! A whipped animal—I!" . . . "Thou above us," he prays, "let her be innocent. All this blood sickens me." "But—I must test her. Else I must think myself cheated again."

Josua reappears, for he has heard his mistress scream his name. He knows; he implores, he commands his master to have mercy. Bluebeard finds the key. He smells the blood and in a moment he is changed into a raving animal, and rushes into the house. The orchestra tells what is happening. Bluebeard emerges, delirious, and as the curtain falls slakes his thirst in the murky pond.

#### THE CULMINATION.

Act III shows Judith's funeral. The Count, Agnes, Werner and—at the end—Bluebeard, follow the coffin. The priest chants, and comforts the father, weeping like a child. Agnes remains behind, and Bluebeard, approaching her, exerts his magic fascination over the young girl. She yields at last and follows him.

A gruesomely grotesque scene, in which two ghouls rob the still open grave, reveals the fact that Judith's body is buried without the head. The scene changes to Bluebeard's ancestral hall, whither he has abducted Agnes. But before they arrive, Josua, the blind servant, is there, blowing up the fire in the hearth, which is to "redden the forest" and make an end of it all.

After a love scene with Agnes, in which suddenly the ghosts of Bluebeard's past rise before him again, the forest is seen to redden through the windows. In his terror Bluebeard confesses his murders to Agnes and begs forgiveness. "Thou canst save me from death and madness. . . I shall find health and blessing upon your bosom." It is useless. Agnes has rushed out upon the battlement and leaps into the flames. Bluebeard remains alone, in heroic resignation, and holds converse with his ancestors: "Look into my eyes, father! Thou hast not taught me how men must live. And all of you—why do you stare at me? All of you live in me. You all are guilty with me. By your kisses I came to be. Down with you all!" And then to the fire.

#### THE MUSIC.

What Reznicek has done is not merely to enhance this inherently fine drama but to give it the odem of life. He has realized its dramatic and poetic potentialities, no more, no less. Whether it could have been done better, or whether other Bluebeard operas are endowed with finer music, is beside the point; the essential thing is that a great drama has been saved from untimely death, and that in its present form it is capable of fastening the attention and to arouse the emotions to more than ordinary pitch.

To a great extent this is due, it must be said, to the discretion with which the musical background is made to give support to the vocal part, written, for the most part, in a flowing recitative style, with a great deal of note-reiteration reminiscent of modern French musical declamation. Almost without exception the words can be understood from beginning to end, and in the few spots where this is not the case—in lyric passages and ensembles—the sentiment is obvious from the music and the dramatic color of the scene.

Outside of these formal musical passages, the text has been set with regard to dramatic expressiveness rather than beauty of melodic line, and its accents and intervals are commensurate with the violence of the subject. The more reflective and gently emotional passages the composer has seized upon as opportunities of lyric expression, and in them he attains moments of elevated beauty. Such are, particularly, the short quintet at the close of Act I, in which the divergent sentiments of the characters are potently expressed in a splendid burst of polyphony; the duet in which Judith and her brother indulge in youthful reminiscences, with its refrain-like reiteration of "Weisst du noch;" the melancholy song of the servant Josua feeding his doves in the evening hour, calculated to make the terror of Judith, who meantime has opened the fateful door, all the more impressive; the same character's soliloquy by the fire, "Glüh, Feuer, glüh," Act III; and the love duet with Agnes near the end. A quaint archaic touch is added by the use of a sixteenth-century folksong, which Judith sings to the lute.

It cannot be said that these melodic elements are of great originality, but their reminiscences are remote and probably unconscious. Wagner is, of course, the most potent influence, especially the Wagner of "Tristan" and "Meistersinger." In form, too, the work is of the Wagnerian persuasion, with a copious use of leitmotifs, applied with moderation and a varying degree of subtlety. They do not attain the plasticity of the Bayreuth's master's (though the incisive, dissonant intervals attaching to Bluebeard himself are strongly characteristic); but they bear, in many instances, a sort of etymological resemblance to them. Thus the motif of Bluebeard's castle recalls that of Walhalla, and Josua's flames at the end are made of the same stuff as Loge's in the "Ring."

#### MODERNIST BY CONVICTION.

Reznicek's mastery shows itself to the full in the musical development of these themes, in their polyphonic combination or duplication by contraction and extension and the various devices of the contrapuntist. Still more remarkable, perhaps, is his orchestral technic, by means of which he paints the horrors of the action with powerful realism. In such moments he shuns no cacophony to get his effects, and his dissonances outbid those of Strauss. Indeed, his mystery is painted with rather a heavy brush, even in places that call for Debussyan tints. But he is a modernist by conviction rather than intuition, and—like Strauss—he promptly relapses into the traditional, the simple, even the naive. The diatonic devils are always at his heels and there is rather much of the fanfaracious, so to speak.

Yet the orchestral structure has variety, and usually hits the mood of the moment well. The first interlude (Act I) is the best of the purely orchestral sections, and the funeral march which accompanies Judith to her grave is a weirdly beautiful lament.

#### THE PRODUCTION AND CAST.

Whatever may be said of value of the work as a whole, there can be no two opinions concerning the production. In almost every feature it is superb. Above all, the staging deserves the highest praise, representing, as it does, the very best in modern experience as regards decoration, lighting and action. Coloristically, dynamically and rhythmically every detail has been thought out to fit the atmosphere and the mood of the scene. No footlights, no stage gauze; simple decorative spaces and every detail a suggestive symbol to enhance the whole. P. Aravantos, the Greek artist attached to the Staatsoper, in whose work the influence of Appia is plainly visible, is indeed one of the strongest assets of Prof. von Schillings' organization.

The impersonators of the principal roles—Carl Braun, late of the Metropolitan, as Bluebeard, and Vera Schwarz,

as Judith were vocally splendid and histrionically acceptable. Leo Blech, as conductor, was, however, the real hero of the evening. Under him the orchestra played the difficult score magnificently.

The public's reception of the work was cordial, if not enthusiastic; the critics are divided into the usual two camps. The future alone will settle it. I have devoted much space to this work in the conviction that it is not without American possibilities. CÉSAR SAERCHINGER.



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#### ELMIRA

"Edgar Schofield created a profound impression by his remarkable voice. Schofield possesses a voice of wonderful baritone range and smoothness. No more pleasing baritone ever has been heard in Elmira."—*Elmira Advertiser*.

#### WHEELING

"Mr. Schofield gained for himself a place in the hearts of the entire audience as he sang with a fine understanding and a musicianship that was very commendable. His tone is warm and luscious and it reminded of Scotti when he was in his prime."—*The Wheeling Register*.

#### CANTON

"Edgar Schofield might easily have given a concert recital by himself and Canton would have stamped him as one of the most popular baritones to appear here on the concert stage."—*The Canton Daily News*.

#### GRAND RAPIDS

"Edgar Schofield shared the honors with Farrar. Few visiting artists, whatever their reputation, have given a finer example of the art of singing. A fine voice, flawless method, a finished and beautiful song interpretation and a magnetic personality, he was at all times the thorough musician who thrilled and inspired his audience."—*Grand Rapids Press*.

#### CHICAGO

"This excellent baritone sang with elegance, a flexible, easy vocalization, a mellow tone, conscientious artistry, and a quiet charm of personality."—*Chicago Daily Tribune*.

#### CINCINNATI

"Mr. Schofield proved himself a sterling singer with a voice of fine quality, range and power, and a sincere and well cultivated musicianship."—*Cincinnati Commercial Tribune*.

#### HUNTINGTON

"Mr. Schofield scored his most pronounced success during the evening in two negro spirituals sung with true musicianly regard for the spirit of the composition and delivered with marked effect."—*Huntington Herald-Dispatch*.

#### LEXINGTON

"Mr. Schofield at once disclosed the most remarkable baritone voice that has appeared in Lexington within the memory of the writer."—*The Lexington Herald*.

#### INDIANAPOLIS

"He is as beautiful a singer as Indianapolis has heard. His voice is deliciously mellow and resonant with a smoothness of texture so often unobtainable by a male singer. He displayed a fine range and carrying quality of tone which made the soft high notes which he took carry to the very back of the theater."—*Indianapolis News*.

#### ST. LOUIS

"The real musical pleasure of the evening was derived from the singing of Mr. Schofield. Edgar Schofield has a smooth and equal tone production, a voice of melodious quality, a sensitive temperament and an attractive masculine stage presence."—*St. Louis Post Dispatch*.

#### SHREVEPORT

"Edgar Schofield who possesses a voice of rare quality, delighted his audience with his splendid voice. He was greeted with a storm of applause."—*Shreveport Times*.

#### NEW ORLEANS

"Edgar Schofield proved to have a warm voice of large range which he used to best advantage. He was very cordially received."—*New Orleans Times-Picayune*.

#### MOBILE

"Edgar Schofield's voice is one of most wonderful range. Especially notable was its strength and power in the 'Invictus'."—*Mobile News Item*.

#### MONTGOMERY

"Mr. Schofield, a finished artist with a baritone of excellent range and beautiful tone, was at his best in the 'Invictus'. He made a big impression on his first appearance here and is sure of a warm welcome if he returns next season."—*Montgomery Advertiser*.

#### BIRMINGHAM

"It was his first appearance in Birmingham. Not many baritones have made so good an impression. His voice is at once sympathetic and flexible. Nearly one half the program was allotted to Mr. Schofield and the more he sang, the more the audience warmed to him."—*Birmingham Age-Herald*.

#### CHARLOTTE

"The audience that greeted him probably was not prepared to hear a singer of such attainments as he proved to be. With a voice of splendid quality, he has also in marked degree the temperament and the intellectual quality that make him a magnetic presence in song recital."—*Charlotte News*.

#### NORFOLK

"Mr. Schofield was not known here until last evening. He is now known and justly admired, for he undoubtedly possesses the two things that make a singer, a voice and ability to use it. He has a resonant lower voice, a smooth and even middle voice and quite enough of upper voice, and the whole is of a peculiarly appealing quality. As a song singer he is not equaled by many of the men on our concert stage."—*Norfolk Ledger-Dispatch*.

#### NEWARK

"Edgar Schofield revealed a baritone voice of very agreeable texture and remarkably wide range. He made an excellent impression. The resonance of his tones coupled with his dignity and poise of style marked him as an artist in his own field."—*Newark Ledger*.

#### BOSTON

"Mr. Schofield has a deep and powerful baritone voice which he uses with skill and discretion. His Verdi aria and his folk songs were smoothly yet feelingly sung."—*Boston Sunday Globe*.

#### SPRINGFIELD

"Mr. Schofield made an immediate hit with his fine singing and very agreeable baritone voice, instantly showing himself to be a singer decidedly worth listening to."—*Springfield Daily Republican*.

#### WASHINGTON

"Edgar Schofield revealed a baritone voice of beautiful quality, ample power and unusual range. He has a personality that would gain friends for him in any audience."—*Washington Herald*.

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# "JACQUERIE" OPENS CHICAGO OPERA SEASON

(Continued from page 5)

nuzzi knows the voice and knows how to write for singers, his demands on the vocal cords are stupendous.

## THE PRINCIPALS.

To Edward Johnson fell the heaviest burden, as the role of Mazurec, "the Lamb," requires the voice of a Tamagno, the roaring lion. That Johnson did well with the part speaks volumes for the remarkable musicianship of this American tenor. Orchestral cacophony in no way kept this artist from singing true to pitch from beginning to end. Nor could the sonority of the orchestra drown his generous organ. Though a more robust tenor might have achieved greater things in heroic passages, in the more lyric episodes the clear quality of his voice made up in charm what was missed otherwise. Historically, Johnson's Mazurec was excellent.

Yvonne Gall, a French singer, for the second time in her brilliant career essayed a role written in Italian. In splendid fettle, she sang most convincingly the music written for the soprano and made her role stand out, not only through the sheer beauty of her voice and delightful phrasing, but also by her well thought out conception of a rather difficult part, which, if overplayed, would by one gesture have destroyed the reality of the drama. In the second act, Miss Gall made a poignant and sympathetic figure that will linger long in the memory.

Carlo Galeffi found in the part of the father, William Caillet, one of his best roles. Marinuzzi seems to have had Galeffi in mind when he wrote this part, as it suits the baritone to perfection. Vocally and histrionically, no improvement could have been made on his rendition of the part; it was capital.

Olga Carrara made her debut with the company as Glorianda of Chivry. Although the newcomer had to wait until the third act to make her vocal prowess known, she acquitted herself of her task so brilliantly as to be reckoned one of the most notable songstresses of the company. Little she had to sing, yet sufficient to display a glorious organ, voluminous and luscious, which was greatly admired by her new listeners. If space would permit, many lines could be written concerning the work of Virgilio Lazzari as Corrado, Vittorio Trevisan as the Notary, Carlo Bitterl as Philip, Desire Deffrère as the Herald, and Lodovico Oliviero as Lucus, as individually their work was exceptionally good, and if praising them collectively seems to the reviewer somewhat unjust, his recollection of their performances will not remain unnoticed on further acquaintance. The chorus as well as the orchestra could also be given half a column, but it too will have to wait until a later date to be given its due.

The stage settings reflected credit on the new artist of the company, and Romeo Francioli, the new stage director, showed himself from the first a master mind in his profession. Special attention will be given later in the season to his department, as his tableaux presaged many treats for the eye; but worth present mention were the happy grouping of the chorus in the third act and the fantastic canter of horsemen on the darkened stage, which made of the last act a spectacle worthy of the New York Hippodrome.

Marinuzzi conducted and about his work with the baton volumes could also be written. Suffice to say, however, that he led his work to victory. At the close of the second act the distinguished composer-conductor was called upon the stage to receive a well deserved ovation at the hands of a jubilant public, and he was tendered over the footlights a wreath in commemoration of the eventful premiere.

Although Herbert M. Johnson's name has not been mentioned in this review, and although the first American impresario was too modest to come on the stage to share in the triumph of the night, the success of the enterprise is in a large measure attached to his name and to his unrelenting work. The Johnson régime, with such a helpful mate as Marinuzzi, will bear notable fruit this season.

## "THE JEWELS OF THE MADONNA," NOVEMBER 18.

It has been the custom of reviewers in this community to call the second performance an off night at the opera. Not so this year, as the management wisely billed one of its trump cards in Rosa Raisa, who sang the role of Maliella in Wolf-Ferrari's "Jewels of the Madonna." This

opera has not been presented in Chicago for several years and its return to the repertory with such artists as were cast, delighted its former admirers and rejoiced those yet unfamiliar with the score. Raisa swept all before her. She electrified her hearers by her thunderous tones, charmed the ear with the sweetness of her luscious organ and captivated the eye not only through her appearance but through her conception of the part. Few critics, even when calling Raisa "the world's greatest dramatic soprano," have been able to understand fully her stentorian voice and accused her of forcing her tones and predicting a short career. Miss Raisa's answer was made publicly on the stage of the Auditorium on November 18, from eight o'clock in the evening until eleven, when she poured out tones of such magnificence as to demonstrate beyond doubt that even the best intentioned critic is sometimes wrong. Her voice is fresher than ever and, if possible, has taken on amplier volume. It is such a voice as is heard only once in a century—a voice comparable to few for dimension and yet as pliable as a coloratura, as shown by her excellent trill in the second act. Was it not that several debuts took place on the same evening, the reviewer could go on rhapsodizing over the unsurpassable work of Raisa on this memorable night, as although she had done big things here, she surpassed at her re-entrance any of her previous achievements. It was a Raisa night.

Forrest Lamont has spent his summer months to profit, studying hard until he has finally reached the high standard to which he had long aspired, and that of holding his own with other tenors of this and other countries. In glorious voice he surprised his most sanguine admirers and his Gennaro cannot be improved upon. The voice has taken on volume without losing any of its former freshness. His tones in the middle register would be welcomed by some operatic baritones, while it reaches now high altitudes with no apparent effort, thus enabling the singer to volplane at ease from low domains to the highest peak of the vocal register. He scored heavily and justly so.

Giacomo Rimini is another of those operatic artists who is seldom idle and who spends his leisure time to personal benefit in correcting faults and improving quality. Already last season's marked improvement had been noticed, yet few would have believed possible that such big changes could be accomplished in such a short while. His voice is now steady at all times, as ever robust, and used with consummate artistry. Thus, vocally he was on par of excellence with the tenor and the soprano. Historically his Rafaelo was true to life and he shared vigorously in the plaudits.

Carmen Pascova made her debut as Carmela. Due probably to nervousness, the young songstress was not heard to best advantage, as the voice wobbled in the medium, was inaudible in the lower register, but impressed most favorably in the higher range. Furthermore, the young lady was very poorly made up; she looked more

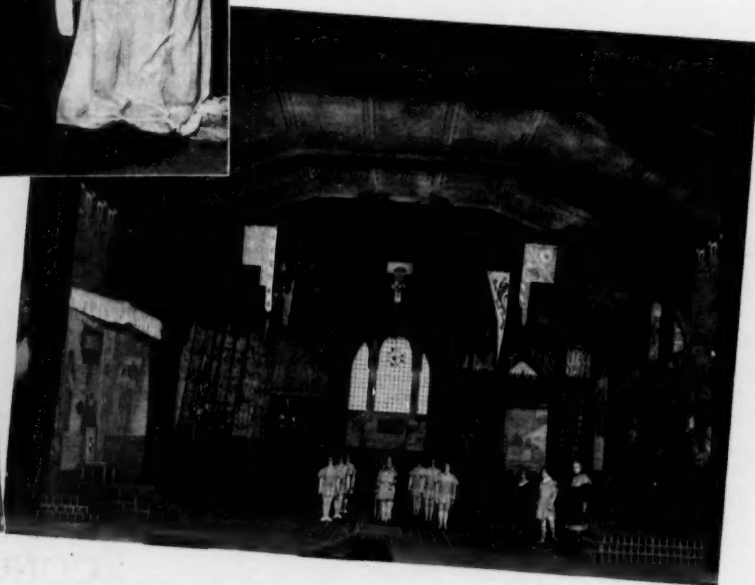
like the sister of Gennaro than his mother. It is hard indeed for a beautiful woman, young and of attractive personality, to paint the mask of age on one's face or to bend a "six o'clock" spine, but all those things are necessary to make a great artist and in judging Miss Pascova so severely it is only because she possesses the other qualities necessary to fill the important position for which she has been engaged.

Albert Paillard in the small role of Totonno made one regret his predecessor. Several other debuts took place. Elsa Diemer and Philene Falco, singing small parts, revealed voices of sufficient merit for the requirement of such roles, and Frances Paperte, a Chicago product, who also effected her debut, was vocally satisfactory, even though a lapse of memory was noticeable and this regrettable, as the young artist had only a few bars to sing, but stage fright has attacked veteran singers, so why blame such a young one. The other roles were in capable hands and the performance as a whole moved on smoothly.

Pietro Cimini, a man who knows his business, made his initial bow at the conductor's desk. He, too, suffered from fright, as his reading of the first act left much to be desired for on more than one occasion the artists in the orchestra pit were not in accordance with those on the stage. However, the new conductor came into his own in the second and third acts and though he is too vehement in his actions, his beat is easy to follow and he obtains, generally, his most minute desire. He also knows how to subdue his orchestral forces, thus at no time did they drown the singers' voices—a point in the favor of the newcomer, as his predecessors in years gone by reveled in noise. A routine man, he is an exceptionally good acquisition and the success that was his after the second intermezzo was justified in every respect, as the reading was poetic and altogether enjoyable. A glorious performance that will be written in golden letters in the register of the Chicago Opera Association.

## "TALES OF HOFFMAN," NOVEMBER 19.

Offenbach's tuneful opera was presented by a cast practically different to those of previous seasons and served for the debut of several new artists, while Florence Macbeth, Dufranne and Nicolai made their re-entrances in roles in which they had previously scored heavily. Reviewing the work of the artists in the order in which they were cast, first mention is given to Florence Macbeth, the Olympia. The petite American soprano with the big voice was charming to the eye as the Doll. Her makeup was excellent and her pantomime extremely funny. Vocally, she gave of her best and that in itself is sufficient to demonstrate the intelligence of the public in rewarding her efforts by thunderous plaudits. She made a distinct hit and was the bright star of the night. Dorothy Francis! Remember that name, as unless the prognostic of this writer should go wrong, this young woman is bound to make a big name for herself in the operatic field! As Giulietta, the courtesan, she had an opportunity to reveal a Venuslike figure, an interesting physiognomy and a statuesque appearance regal to the eye. Her gifts as a vocalist are as transcendent; endowed with a voice of wide compass, equally agreeable in every register she proved to be the find among the newcomers so far heard. Margery Maxwell, who heretofore had to content herself in seasons gone by with singing small parts with the company, returned after an absence of one or two seasons as one of the big artists in the company, being entrusted with the difficult and taxing role of Antonia, which she sang ravishingly. Her voice is full, velvety and superbly handled and her phrasing most commendable. Her French, like that of Macbeth and Francis, was unequivocally correct. Carmen Pascova was a handsome Niclaus. She knows how to wear the travesty and her acting was at all times most convincing, and her singing meritorious. Frances Paperte was satisfactory as the Mother's Voice. Albert Paillard made up a well groomed Hoffman, reminding, both vocally and physically, of a diminutive Muratore. Mr. Paillard sings with style; his diction is perfection itself and in roles such as Hoffman, which is in his vocal domain, he surely will be deserving of praise. His voice is small, light in all registers and short in the upper, but is guided with much surety by its possessor, who, no doubt, understands the difficult art of singing. He made a fairly good impression. Hector Dufranne in the tri-roles of Coppélius, Dapertutto and Miracle was excellent. He made the greatest hit as



SCENES FROM MARINUZZI'S NEW OPERA, "JACQUERIE."

Which opened the Chicago opera season on November 17.

(Left) Act I—Edward Johnson, Carlo Galeffi and Yvonne Gall; (center) Act III—Edward Johnson and Olga Carrara; (right) Act II—center—Virgilio Lazzari as Corrado; at right—Yvonne Gall, Edward Johnson and Carlo Galeffi. (Photos by H. A. Atwell, Chicago.)

Dapertutto and this solely because of the opportunity there afforded to give full sway to his organ like voice in the aria of the second episode. His presence added eclat to the performance. Constantin Nicolay, an old friend and a painstaking artist, reappeared as Spalanzani and Crespel—roles in which he has been heard since the inception of the present opera here and in which he was as welcome as ever. Desire Defrere was an elegant Schlemil and Jose Mojica was irresistible as Cochenille and Franz—roles heretofore entrusted to worthy Francesco Daddi.

Alexander Smallens, who was seen at the conductor's desk last season only when "Rip" by the late DeKoven was performed, presided at the helm. It is said around the Auditorium that this young conductor is scheduled to conduct many of the operas heretofore directed by Charlier, and judging from the manner in which he acquitted himself of his task in directing "The Tales," the management showed astuteness in giving this young man a chance. The performance under his vigorous and flexible beat, pulsated with animation, and was given a clear sailing throughout. The orchestra gave splendid support to the singers besides rendering especially well "The Barcarolle," which was not repeated, as the management this season has wisely forbidden encores.

RENE DEVRIES.

#### Announcement for Young Artists' Contests

The prescribed list of pieces for choice of contestants wishing to enter the Young Artists' Contests of the Federated Music Clubs of New York State are as follows:

##### PIANO

1. BACH—  
Chromatic fantasy and fugue.  
Tocatta fugue D minor (Arranged by Tausig).  
Fantasy and fugue, G minor (Arranged by Liszt).  
Prelude and fugue in D minor (Bach-Busoni).  
A minor prelude and fugue (Arranged by Liszt).  
Italian concerto.

OR

##### BEETHOVEN—

- Sonata op. 27, No. 2.
- Sonata op. 31, Nos. 2 and 3.
- Sonata op. 53.
- Sonata op. 57.
- Sonata op. 31.
- Sonata op. 90.

2. CHOPIN—  
Nocturne in C minor or G major (in thirds).  
Nocturne in D flat major.  
Nocturne in E major.  
Any ballad, sonata, scherzo, or any etude.  
Polonaise in A flat.

OR

##### SCHUMANN—

- Sonata G minor or F sharp minor.
- Etudes symphoniques.
- Carnival, op. 9.

3. LISZT (Test for bravura style)—  
Hungarian rhapsodies 4, 6, 12, 14.  
Any one of the etudes.

OR

##### RUBINSTEIN—

- Any one of the etudes.

4. MACDOWELL—  
"Les Orientals."  
"Witcher Dance."  
"March Wind" etude  
or any movement from any sonata.

OR

##### ARNE OLDBERT—

- Sonata in B flat minor, op. 28.

OR

##### CADMAN—

- Sonata, A major.

##### VIOLIN

1. BACH—  
One movement from any of the six sonatas for violin alone, or one movement from a composition by Vitali, Correlli, Tartini, Mozart, Vivaldi, Pugnani, or other early composer.

2. VIEUXTEMPS—  
Concerto No. 4, D minor, first movement, or

- WIEŃIAWSKI—  
Concerto No. 2, D minor, first movement, or

- LALO—  
Concerto, D minor, first or fourth and fifth movement, or  
One movement from any of the standard concertos not submitted by the contestant for group No. 1.  
If the slow movement is chosen, either the preceding or following quick movement must be played.

3. SARASATE—  
"Zigeuner Wiesen," or

- BEETHOVEN—  
Romances, or

- HUBAY—  
Zephyr.

##### VOICE

- 1—One air by Handel, Mozart, Gluck or an early Italian composer.

- 2—Selections from any oratorio.

- 3—Aria from any language, or

- Two songs—one German or French, and one English.

- One piece from each group must be played.

For all information, write to State Chairman of Contests (Mrs. William) Sada Cowen, 65 Central Park West,

#### Mayor Hylan's People's Concert

Another of those successful Mayor Hylan's People's Concerts was given November 16, this one, at the Metropolitan Opera House, being dedicated to the people of New York City by Harry Harkness Flagler, president of the New York Symphony Society. It was a fact made especially notable because of the presentation of a flag of the city to Mr. Flagler in appreciation of all that he and the Symphony Orchestra (of which Walter Damrosch is conductor) have done to enhance further the appreciation of music in this city and country (special reference being made to the organization's recent European tour). Mayor Hylan had expected to present the flag, but was unable to get there. Among the members of the committee present were Hon. Philip Berolzheimer, Hon. Francis D. Gallatin, Hon. Joseph P. Hennessy, Hon. John N. Harman, Hon. Albert C. Benninger, Hon. Thomas R. McGinley, Willis Holly, Edwin Franko Goldman, William C. Carl and Leonard Lieblich.

Conductor Damrosch and his orchestra gave a splendid reading of the following program: Overture, "Le Roi d'Ys" (Lalo), "Jupiter" symphony in C (Mozart), adagio for strings (Kekeu), "Les Pagodes" (Ravel), "Perpetuum mobile" from suite, op. 39 (Moszkowski), two movements from the Tchaikowsky "Pathétique" symphony, and, as a stirring finale, the prelude from Wagner's "The Mastersingers."

#### Levitzi Recital Postponed

Just as the MUSICAL COURIER goes to press, it is learned that Mr. Levitzi's recital at Carnegie Hall, scheduled for tonight, November 25, has been postponed until December 15.



## CARNEGIE HALL

RECITAL

IDELLE

PATTERSON

SOPRANO

New York, November 14

## Unqualified Triumph, Capacity House

"Idelle Patterson gave a recital that was MUCH ABOVE THE AVERAGE. She has a true musical style and A FINE AGREEABLE VOICE."—*N. Y. World*.

"She sang the second aria of the Queen of the Night from Mozart's 'Magic Flute' with REMARKABLY BEAUTIFUL TONE and EXCEPTIONAL COLORATURA. Such human staccato is BUT RARELY HEARD. The entire coloratura was mastered extraordinarily well. THE APPLAUSE WAS DEAFENING. Liszt's 'Oh quand je dors' was sung with EXCELLENT FRENCH DICTION. Also in the other songs she did beautifully. These comprised a group by Hallette Gilberté (with the composer at the piano) and songs by American composers, among them A. Walter Kramer's 'Swans' which pleased particularly. The ENTHUSIASTIC AUDIENCE was not too tired to demand encores."—*N. Y. Staats-Zeitung*.

"A program that presented Idelle Patterson in Carnegie Hall proved more than satisfactory to the LARGE AUDIENCE that greeted this PRETTY and EXTREMELY GOOD Soprano. Miss Patterson has a CLEAR, SYMPATHETIC VOICE WHICH HAS NOTHING IN THE WAY OF DEFECT."—*N. Y. Telegraph*.

"Idelle Patterson gave a song recital at Carnegie Hall. Her singing showed improvement since she was last heard here in recital. She has gained in technic. In a difficult air from Mozart's 'Magic Flute' HER COLORATURE WORK HAD CLEARNESS AND CORRECT PITCH in the high passages. She sang Brahms' 'May Night' with GRACEFUL SENTIMENT."—*N. Y. Herald*.

"At the concert given by Miss Idelle Patterson in Carnegie Hall which was well attended, both eye and ear were rightfully treated. The very prepossessing young lady who on other occasions has delighted us both on the operatic and concert stage, appeared in EXCELLENT VOICE and SCORED AN ENVIABLE SUCCESS.

"Her pliable soprano voice of beautiful quality made an EXCELLENT IMPRESSION. She possesses a developed instrument of the virtuoso type; A REAL COLORATURA WITH ADDED INTENSITY. Pathos and poetry permit successful lyric renditions, which was particularly surprising after her brilliant staccato and flute tones; especially as she ASTONISHED ALL BY HER BEAUTIFUL FREE STYLE OF EMISSION."—*N. Y. Staats-Zeitung*.

"Her DICTION IS EXCELLENT and her skill at song interpretation marked. She was particularly good in a French group and Brahms' numbers were sung with finish and MUSICAL INSIGHT."—*N. Y. World*.

"Besides having a PARTICULARLY CHARMING STAGE PRESENCE, Idelle Patterson was happiest in the songs which exploited her high notes which are BIRDLIKE, CLEAR AND SWEET. So GOOD is her DICTION in both French and English that NOT A WORD WAS LOST."—*N. Y. Mail*.

"A soprano of high possibilities is Idelle Patterson, a young American whose first recital of the season took place in Carnegie Hall. Her voice takes on a ROUNDNESS and SWEETNESS FAR OUT OF THE USUAL, and her TOP NOTE SARE BEAUTIFUL."—*N. Y. Sun*.

#### ENGAGEMENTS RECENTLY FILLED:

Tonawanda, New York.  
Oxford, New York.  
Roselle Park, New Jersey.

#### ENGAGEMENTS FORTHCOMING:

Nov. 23, Reading, Pa.—Recital with Edgar Schofield.  
Nov. 30—Soloist, St. Louis Symphony Orchestra, St. Louis.  
Dec. 9—Albany, New York, Mendelssohn Club.

Reengaged as feature artist, Lockport, New York, festival at Buffalo in September

Season's Second New York Recital in March, 1921

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## ACROSS THE COUNTRY

**Augusta, Ga., November 4, 1920.**—The Augusta concert season was brilliantly opened last evening by Florence Macbeth, who appeared here under the management of the W. P. Manning Concert Bureau. The delightfully resonant voice and flawless enunciation of the singer kept her audience entranced from the opening notes of "Qual Farfalle," by Handel, to the closing notes of "Annie Laurie," the last encore. The "Bell Song," from "Lakme," was rendered with fine effect and received with marked approval. American composers represented in the final group on the program were particularly well received. MacDowell's "Slumber Song" won hearty response. George Roberts supplied accompaniments that were altogether artistic and satisfying. Miss Macbeth is a member of the St. Paul, Minn., Rotary Club and one of the two women Rotarians in the world. During her stay in this city she was entertained at luncheon by members of the local Rotary Club. The Augusta Woman's Club also gave an informal dinner party in her honor.

**Asheville, N. C., November 6, 1920.**—Maurice Longhurst, organist of the Grove Park Inn, gave an organ recital this evening at the Inn in honor of a party of bankers and business men of Oklahoma touring the Southern States. A feature of the program was "The Storm," a number composed by Mr. Longhurst after witnessing a mountain tempest.

Louise Jackson, well known Asheville pianist who has been studying in New York for several years, appeared here on Wednesday evening for the first time since 1917. The recital took place under the auspices of the Woman's Club. The young pianist made a favorable impression with her performance of the Verdi-Liszt "Rigoletto" paraphrase and other numbers which displayed a high degree of interpretative and technical skill.

**Baltimore, Md.**—(See letter on another page.)

**Berkley, Cal.**—(See "Music on the Pacific Slope.")

**Binghamton, N. Y.**—(See letter on another page.)

**Boston, Mass.**—(See letter on another page.)

**Chehalis, Wash.**—(See "Music on the Pacific Slope.")

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, O.**—(See letter on another page.)

**Detroit, Mich.**—(See letter on another page.)

**Erie, Pa.**—(See letter on another page.)

**Fort Worth, Texas, November 4, 1920.**—A large, enthusiastic and appreciative audience greeted Josef Lhevinne when he appeared in concert at the First Baptist Auditorium October 28, under the local management of Inez Hudgins, this being the first of a series of "pop" concerts to be given this season. The pianist's wonderful command of touch and tone, his masterly technic and skill were revealed in an interesting program.

**Kalamazoo, Mich., October 21, 1920.**—Mabel Garrison was heard in a brilliant recital on October 11, the opening concert of the Kalamazoo Choral Union series for 1920-21. This is the singer's second appearance in Kalamazoo, and she was welcomed by a spirit of cordial and friendly enthusiasm from an audience expecting much from the artistic promise manifested in Miss Garrison's former appearance in the city, several years ago. The enthusiasm of her hearers grew throughout the evening, and Miss Garrison was repeatedly recalled after each division of the program. Added to loveliness of voice and personality was a sincere musicianship and emotional appeal, which held the audience tense. George Siemomn was her able accompanist and was also on the program as a composer, his song, "Baby," delighting the audience.

The Morning Musical Club of the Kalamazoo Musical Society held its first meeting of the year at the home of the president, Mrs. H. M. Snow. Plans are under way for the programs of the year, the first of which will be held the first Thursday morning in November at the home of Mrs. Snow. A recital will be given by Mrs. H. M. Snow, pianist, and Mrs. Alfred Curtienus, soprano.

Another group of active members of the Kalamazoo Musical Society, under the leadership of the president, has formed an Afternoon Musical Society, with a similar purpose—the intensive study of music by periods, supplementing the formal study from history and text with recitals by the members of the club.

Interesting among the activities of Kalamazoo's church musicians is the organization of a large chorus choir by Leoti Combs, soprano soloist and director of the First Methodist Church choir. The first appearance of the chorus choir on October 10, was a most gratifying success.

**Kansas City, Mo., October 26, 1920.**—An interesting concert was given October 21, at the Auditorium Theater, under the direction of Madalin Wallen Gatewood. The program was presented by Margaret Fowler Forbes, violinist; Ona Miller Briefer, harpist and contralto; Solon Robinson, pianist; Sherman Briefer, baritone, and Mary Elizabeth Clinton, accompanist. Mrs. Briefer and Miss Clinton opened the program with the Oberthur berceuse for harp and piano, and it was closed by Mr. and Mrs. Briefer, who sang the duet, "The Swallows," from "Mignon" of Thomas.

**Lancaster, Pa., October 26, 1920.**—The Wolf Institute of Music entered upon its twenty-second year with the announcement of a series of three musical soirees for the month of October. Juveniles who have shown unusual promise will this season be given the opportunity to appear in individual recitals.

**Lexington, Ky., October 25, 1920.**—The first of the Artist Concert Series arranged for Lexington, Ky., for the 1920-21 season was given by the Cincinnati Symphony Orchestra at Woodland Auditorium, matinee and night, October 6.

October 15 was the occasion for a "standing room only" sign at the Auditorium when in the desire to see and to hear Geraldine Farrar the patrons bought out the house, including 200 stage seats and as many extra chairs on the main floor. Miss Farrar was assisted in a more than generous program by Edgar Schofield, baritone; Ada Sassoli, harpist, and Claude Gotthelf, accompanist. Anna Chandler Goff was congratulated on the success of the concert and to the extreme delight of the audience announced at the Farrar concert that Galli-Curci would come to Lexington for an engagement in March. Her appearance is not included in the Artist Series. The next artist on that list is Schumann-Heink, who will come to Lexington in April.

**Louisville, Ky., October 30, 1920.**—The first big event in the Louisville musical season was the appearance of Mary Garden in the Armory on Wednesday night. Miss Garden was presented by the Civic Music Series, Charles L. Wagner manager, with Merle Armitage as local director. The attending crowd was a very large one—also most cordial and appreciative. Gutia Cassini, cellist, shared honors with the prima donna. Isaac Van Grove, in the difficult and ungrateful role of accompanist, won golden opinions from audience and critics. The next artists in this series are Frances Alda and George Copeland.

Sousa with his band gave two concerts here on Saturday afternoon and night. His soloists were Florence Hardmann, violinist; Mary Baker, soprano; Ellis McDiarmid, flutist; Winifred Bambrink, harpist; John Dolan, cornetist, and George J. Carey, xylophonist. A very large audience heard both concerts.

A recital of his own compositions was given by Cedric Lamont at the Y. W. C. A., Mr. Lamont being presented by the Louisville Conservatory of Music. The program was made up almost entirely of pieces for young people, and included "Barnyard Denizens," thirty short studies, "Dream Pictures," "Creole Sketches" and "A Spanish Fiesta." The pianist was well received by a fairly large audience.

The first "Faculty Recital" of the Conservatory was given on Sunday afternoon by Frederic Morley, pianist, in the Boys' High School Auditorium. The "Appassionata" sonata, a Chopin group, and a group by Rachmaninoff, Debussy and Liszt were Mr. Morley's offerings, and he proved himself a conscientious and sincere interpreter of the compositions. His audience manifested much pleasure in his work.

**Lima, Ohio, October 26, 1920.**—At the opening concert of the Woman's Music Club series Margaret Matzenauer, contralto, and Louis Meslin, pianist, presented an unusually artistic program to more than 2,000 enthusiastic listeners. Mme. Matzenauer was happiest in "Oh, del mio dolce ardor," Gluck; "Papillon," Chausson, and "Carneval," Fauré. At all times her interpretations were exceedingly beautiful, her manner gracious, her appearance lovely. Mr. Meslin furnished splendid accompaniments; in his solo work, as well as his accompaniments, his tech-

nic was gratifying, his musical feeling intense, his rubato exquisite by the careful use he made of it.

The Woman's Music Club has entirely filled its membership and the season promises to be very successful. Artists to be presented this season include Myrna Sharlow, Ernest Davis, Arthur Shattuck, and the New York Philharmonic Orchestra with Josef Stransky conducting.

Under the local management of F. E. Harman, Sousa and his Band appeared here in an interesting and varied program, October 12.

"The Mikado" and "Carmen," both Dundar productions, were given in Fauré Opera House, October 2 and 18, respectively.

The Etude Club has resumed its study hour. At the meeting held the morning of October 19 Leona Feltz led an interesting discussion on the folk song. Songs were presented by Mrs. R. O. Woods, contralto; Mrs. Fred Gooding, soprano, and Mrs. Clarence Klinger, soprano.

Mrs. Harold B. Adams, of the Bluffton College of Music, is conducting a series of lectures on musical appreciation under the patronage of Rhea Watson-Cable.

Dorothy Kleinberger, violinist, and Irene Harruff-Klinger, soprano, have reopened their studios for the winter months.

Lucile Butcher has returned to New York to continue her work with Arthur Friedheim.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Memphis, Tenn., November 8, 1920.**—The Beethoven Club was formally opened last Wednesday, when Mrs. J. F. Hill presided over an intensely interesting meeting, the outstanding feature being the close of the "Rainbow Campaign" for new members. "A thousand members for the club" is the slogan, and the chairmen are sending in wonderful reports. The suggestion of Mrs. Hill, that the club contribute to the fund for the Southwestern University which is to be removed from Clarksville, Tenn., to Memphis, Tenn., with favorable decision. In addition to the regular free monthly matinee concerts—which have assumed a permanent place in the musical life of the city—two "Benefit Concerts" will be given.

The Russian Ballet and Philharmonic Orchestra, which was sponsored by the Beethoven Club, marked the opening of the season October 17. Beautiful stage settings, enhanced by exquisite lighting effects and costumes which were a delight, helped to make the performance an enjoyable one, both to music lovers and devotees of terpsichorean art.

The first of the Cortese Brothers series of Artist Concerts at the Lyric Theater, brought forth Emmy Destinn, the popular soprano, and Roderick White, violinist. Mme. Destinn delighted the audience with every number she presented. The program alternated, Roderick White ably assisting with three groups. The accompaniments of George Lapeyre were sympathetic and added much to an artistic recital.

**Minneapolis, Minn.**—(See letter on another page.)

**Missoula, Mont., October 20, 1920.**—The Missoula Choral Society, organized several weeks ago, already numbers fifty voices. The greatest enthusiasm was manifested last Sunday afternoon at the regular rehearsal, at which time work was begun on Cowen's "Rose Maiden," "The Prodigal Son" by Vincent, and "The Messiah." Such an opportunity as this society offers the Missoula singers has not been presented in years. Austin Abernathy, under whose direction the society is working, is a conductor of years' experience. He has directed the oratorios with some of the large orchestras of the country, and always with excellent results. The prospect for the season is indeed most gratifying, new members reporting every day.

G. L. Fischer, director of the Missoula Conservatory of Music, is organizing an amateur symphony orchestra for this city. Mr. Fischer was formerly a first violinist in the Theodore Thomas Chicago Symphony Orchestra, and later was connected with the State University here. He is a

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teacher of violin and other stringed instruments, and has organized a guitar and mandolin club as well as the symphony orchestra.

Piano students of the Swartz piano studio gave the first of a series of Sunday afternoon programs last Sunday in the club rooms of the Y. W. C. A. A large attendance greeted the young performers and the numbers were heartily received.

**Mobile, Ala., October 30, 1920.**—Nelda Hewitt Stevens appeared here this week, she being the first of a number of artists who will be brought to Mobile this winter by the City Federation of Women's Clubs. Mrs. Stevens gave her program, "Phases of American Music," consisting of original tribal melodies of the Indians, selections from first American composers, plantation songs, and several numbers by contemporary American composers. Rosamond Crawford was her accompanist.

Mrs. Stevens, who has relatives in Mobile, remained here for several days following the concert, and was the honor guest at a number of social affairs.

At the Lyric Theater, October 24, Geraldine Farrar made her first appearance in this city. The assisting artists, Ada Sassoli, and Edgar Schofield, came in for a share in the unusual demonstrations, the voice of the latter proving especially pleasing to the Mobile music lovers. Claude Gotthelf was the accompanist.

**Mt. Pleasant, Ia., November 11, 1920.**—The frequent appearances of Dean Elmer K. Gannett, of the Iowa Wesleyan College Conservatory, as soloist, before appreciative audiences of this section of the country make him a well known artist, but his seems an art for a larger sphere. He is the fortunate possessor of a voice of superb quality, which has received most careful cultivation. His tones are deep, resonant and mellow. It is a voice perfectly placed and is supported by an accurate and adequate technic. His interpretations always are artistic, for his is the mind of an artist. Dean Gannett is also an organist of skill and a conductor of whom we, locally, are proud, but to whom recognition of much greater measure must eventually come.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Philadelphia, Pa.**—(See letter on another page.)

**Pittsburg, Pa.**—(See letter on another page.)

**Portland, Me.**—(For later Portland news see letter on page 14.)

**Portland, Me., October 29, 1920.**—The outstanding musical event of the week was the first organ concert in the 1920-1921 series, under the auspices of the Music Commission in City Hall Auditorium, Thursday evening, by Dr. Irvin J. Morgan, concert virtuoso, in an entirely new program for Portland. It marked also the first public appearance this season of Emilio de Gogorza, the baritone, who was the assisting artist. There was an unusually large audience present, the greater portion of the allotment of course seats having been sold and many music lovers having come from the nearby cities and towns.

Helen M. Winslow should also be mentioned as the baritone's accompanist, for she brought out so many of the beauties of the compositions and greatly contributed to the pleasure of the evening.

Besides the evening concerts of the present course there will be free organ concerts from November to May, which will comprise the winter and early spring activities of the Portland music commission of which Henry F. Merrill is chairman.

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**Providence, R. I., October 26, 1920.**—The first concert of the season was given October 17, in Elks Auditorium when Ethel Kenna, coloratura soprano, and Giuseppe Martino, baritone, from the Boston Conservatory of Music, were heard in a joint recital assisted by Paul Vellucci, pianist. Miss Kenna revealed a voice of excellent quality, well controlled. Sig. Martino possesses a voice of marked beauty and wide range. The duets with Miss Kenna from "Traviata" and "Rigoletto" were received with much favor. Master Vellucci, a young boy of fifteen years and a pupil of Avis Bliven-Charbonnel, surprised the audience by his brilliant playing of Chopin's "Fantasie impromptu" and Liszt's Hungarian rhapsody, No. 2.

Cecil Burleigh, American composer-violinist, played for the first time in Providence on October 20 in a recital in Elks Auditorium under the auspices of the Providence Plantation Club.

On October 24, a concert under the auspices of the Americanization committee of the Rhode Island State Federation of Women's Clubs, was given in Fay's Theater. The program was interesting and included selections by Loyal Phillips Shawe, baritone; Frances Waterman, violinist; Louise Waterman, cellist; Dorothy Joslin, pianist; Mrs. Arshog Des Margossian, pianist; Anna Kenner, violinist, and Marion Waterman, harpist.

The Chaminade Club observed guest day at its first musicale of the season in Churchill House on October 21.

The program, which was under the direction of Mrs. McConnell and Mrs. Small, consisted of ensemble and solo numbers by several of the club members, all of which were well rendered and warmly applauded by an audience that filled the house.

The MacDowell Club, of which Mrs. George S. Mathews is president, met Wednesday at the home of Mary E. Davis on Cingdon street. Alice Roberts played Vieuxtemps fourth concerto and Miss Davis read an interesting paper on "Morning and Evening Songs." Helen Pettis, soprano, also rendered a group of songs and Edith Parkin, a guest, sang three numbers by Clough Leighters and Salter.

**Redlands, Cal.**—(See "Music on the Pacific Slope.")

**Ridgewood, N. J., October 21, 1920.**—The first of the Ridgewood recitals, given under the management of Edwin B. Lilly, took place on October 19 at the High School Chapel. Mabel Garrison, soprano, was the artist, presenting a program made up of numbers by Brown, Mozart, Donizetti, Bizet, Aubert, Moret, Granados, Lemaire-Pasternack, Louis Edgar John, Cyril Scott, George Siemomn, Richard Hageman, and a group of Russian, English, Swedish and Norwegian songs. Especially fine were "At the Well" of Richard Hageman and "Baby" by Siemomn. Miss Garrison's lovely voice and equally charming personality delighted her audience. Mr. Siemomn, at the piano, was a splendid accompanist. Others who are booked to appear on this course are Percy Grainger, Reinold Werrenrath, the New York Chamber Music Society, and Isolde Menges.

**San Antonio, Texas, November 5, 1920.**—The music department of the Woman's Club held the first meeting of the season on October 6 at the club house. The program was given by Edna Schelh, Mrs. W. L. Freeman, and Mrs. J. P. Pinto. A talk on architecture was given by Carleton W. Adams and Mrs. A. P. Ford gave a talk on the life of Jenny Lind.

The San Antonio Musical Club opened its season October 25 with a musicale and reception. The program was in the nature of a costume recital, and was capably furnished by La Rue Loftin, Mrs. Irvin Stone, Roy Wall, Carmen Gorjux, Mrs. E. P. Arneson, Lois Farnsworth and Mrs. Dorothy Claassen. The accompanists were Mrs. L. L. Marks, Mrs. Alva Willgus, Walter Dunham and Hector Gorjux. At the close of the program, community singing was led by Alva Willgus.

Merle Alcock, contralto, was presented on October 26, in St. Mark's Church by St. Mark's Choir Guild, appearing with the choir in an excellent program. Mrs. Alcock's solos showed to advantage the deep, rich, velvety tone of her voice, her extensive range, and excellent enunciation. Among the numbers presented by the choir was Shelley's "Hark, Hark, My Soul," with soprano solo by Ruth Witmer, whose voice is unusually sweet, pleasing, and of good range. Special credit is due Oscar J. Fox, organist and choir master, for the excellent work done by the Guild. The attacks and releases were splendid, tone quality exceptional, and shadings good. The few passages a capella, done pianissimo, were really fine. Mr. Fox accompanied all numbers on the organ. The following day, October 27, Mrs. Alcock appeared in recital in St. Mark's Parish House before a large and enthusiastic audience. The contralto gave a varied and interesting program. Of particular interest were the two songs by Oscar J. Fox, "Entreaty" and "November," with the composer at the piano. For the other numbers she was accompanied by Harry Oliver Hirt, who gave excellent support. So great was the applause after each group, that encores were necessary.

San Antonio has been given an unusual musical treat in a series of concerts by Mexico's celebrated Estado Mayor Band, Captain Melquiades Campos, director. The concerts opened at Beethoven Hall on October 30, when Director Campos led the band without score, and gave authoritative interpretations to an interesting program. During the four days' stay, the concerts will average two a day, given in various parts of the city.

A new departure in vocal study has been instituted by David Griffin, baritone and voice teacher. Ensemble lessons in interpretation and repertory are held each week in his studio for his class, and others who wish to attend. At the lesson held October 30 Mattie Herff Rees, soprano, demonstrated recitative and the aria. She was accompanied by Mrs. Lawrence Meadows.

Imogene Lewis has organized a junior musical club, taking the name B Sharp Musical Club. The officers are, Johnnie Rambi, president; Helen Coggeshall, vice president; Marie Gilson, secretary, and Mary Groce, treasurer. The membership exceeds twenty-five.

Mrs. Walter P. Romberg is the newly-elected chairman of the Board of Advisers to the San Antonio Symphony Orchestra. At the meeting held October 25 Mrs. Stanley Winters was made secretary.

The Mozart Society has engaged Oscar J. Fox for director. The officers are: Mrs. Harriet Richardson Gay, president; Mrs. J. G. Hornberger, first vice president; Mrs. Herman Holmgreen, second vice president; Mrs. Henry Torrey, third vice president; Mrs. Guy Harcourt, fourth vice president; Mrs. Robert McGown, recording secretary, and Mrs. Henry Wahrmond, corresponding secretary. The board of directors consists of the officers and Mrs. J. M. Krakauer, Mrs. Alva Willgus, Mrs. Otto Hilgers and Mrs. A. B. Stevens.

The officers of the Chaminade Choral Society, Julien Paul Blitz, director, are Mrs. Alfred Duerler, Chairman; Mrs. Richard Craig, first vice chairman; Mrs. Richard Vander Straten, second vice chairman; Mrs. A. M. McNally, corresponding secretary; Mrs. Stanley Winters, recording secretary and treasurer; Flora Briggs, accompanist, and Alice Simpson, librarian. The board of directors includes the officers and Mrs. John B. Albright, Mrs. S. D. Barr, and Mrs. Tom Leighton.

Henry Jacobsen, of Rochester, N. Y., has been engaged by the Beethoven Maennerchor as director, succeeding the late Carl Beck.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**Santa Monica, Cal.**—(See "Music on the Pacific Slope.")

**St. Paul, Minn.**—(See letter on another page.)

**Schenectady, N. Y., October 25, 1920.**—One of the best piano recitals ever given in this city, is the verdict awarded Edwin Hughes, of the Institute of Musical Art,



"He plays with considerable technical brilliance, a keen sense of tonal coloring and deep feeling."—*The Boston Journal.*

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New York. He proved himself a thorough musician and a finished artist. The large audience was filled with the greatest enthusiasm.

Olive Kline charmed many in her home town October 22 when she was heard in concert in the State Armory. With her were Edward Rice, violinist; James H. Crapp, baritone; Joseph Derrick, accompanist, and Edward Smith, reader, all of Schenectady. The concert was under the management of companies E and F and the Machine Gun Company.

**Shreveport, La., October 30, 1920.**—Shreveport, La., is in the midst of what promises to be the most brilliant and enthusiastically supported musical season in the history of this hustling little city of the Southland. The various events are under the general sponsorship of the Woman's Department Club of the city, with a special local manager for each particular attraction. The first number in the series was the Pavley-Ourainsky Ballet, which appeared at the Coliseum at the State Fair Grounds on the evening of October 16 to an audience of close to three thousand. This was followed on the evening of October 21 by Geraldine Farrar, assisted by Ada Sassoli, harpist; Edgar Schofield, baritone, and Claude Gotthelf, accompanist. An overflow audience greeted these artists.

On November 25, 26, and 27, the San Carlo Opera Company under Fortune Gallo appeared in four performances. The operas presented were selected by popular vote and were "Carmen," "Lucia Di Lammermoor," "Rigoletto," and "Aida."

**Sioux City, Iowa, November 2, 1920.**—Sioux City already has had two grand opera seasons this fall, the Sonora  
(Continued on page 33.)

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# NEW YORK CONCERTS

## NOVEMBER 15

### Inez Barbour, Soprano

After her very successful Aeolian Hall recital last year, which was given after an absence of some time spent in study, it was to be expected that Inez Barbour would again do herself justice. And she did at the same hall on Monday afternoon, November 15. In a word, Miss Barbour delivered a varied and difficult program in a manner that left very little, if anything, to be desired. She is a remarkably gifted singer, and she should stand out among the few who really merit more than a "passing fancy."

In the first place, her program reflected careful forethought and good taste. The first group consisted of "Should He Upbraid," Bishop; "The Violet," Mozart, which was exquisitely rendered; Pastoral and the air from the "Coffee" cantata, both by Bach, and sung in German. The latter was fetchingly given and aroused the immediate approval of her hearers. In the two Schumann and two Brahms, sung in English, which followed, the singer's artistry was put to a good test, for she evidenced the different moods most successfully. Especially beautiful was her rendition of the Schumann "Sandman." The French group, consisting of numbers by Franck, Hübner, Duparc, Poldowski and Dubois, was exquisitely sung, "L'An Blanc" having to be repeated. The program closed with four songs, three of which were first time renditions, by her husband, Henry Hadley, who was at the piano. All of these aroused so much applause that they might easily have been repeated. "If You Would Have It So" and "The Time of Parting" are settings of Tagore, who, by the way, was present. Both Mr. Hadley and his wife were obliged to respond to the continuous applause, an encore being the composer's "Hermit O Veery."

Miss Barbour was in excellent vocal form. Her voice is of beautiful quality, rich and, at all times, agreeable in pitch. She produces her tones with ease—she is a master of her organ—and a clean cut diction, careful phrasing and ability to get the most out of her selections make her an artist who thoroughly satisfies, not alone the music lover but the professional as well. Richard Hageman, at the piano, added to the artistry of the program's rendition.

### Nicholas Antoniadis, Baritone

On Monday evening, November 15, Nicholas Antoniadis, baritone, assisted by Neysa Tempest, soprano, gave an interesting recital at Aeolian Hall. Extremely noticeable was the splendid diction displayed in "Malia," by Tosti, also the aria "Dio Possente" ("Faust") by Gounod, besides a number of others sung by Mr. Antoniadis.

Among songs of a lower octave, such as "Faltering Dusk," Kramer; "Down in the Forest," Ronald, and "Carneval," Fourdrain, Miss Tempest sang very sweetly, but her attempt in scoring the high notes of the aria, "Il Re Pastore," by Mozart, apparently was greater than her accomplishment.

Hamilton G. Orr and Joseph Wynne assisted at the piano and Frank Stephan, violinist, played obligatos to several of Miss Tempest's selections.

### New York Symphony Orchestra

On Monday afternoon, November 15, the auditorium of De Witt Clinton High School was thronged by an audience consisting mainly of students from the various high school orchestras of Greater New York, the occasion being a testimonial concert given by the Symphony Society of New York, of which Walter Damrosch is conductor. This concert was given to enable the members of the high school orchestras to acquire a correct judgment of an or-

chestral ensemble. In order to bring this about, Mr. Damrosch performed only such works which the young orchestral students had studied, consisting of overture "Raymond," Thomas; Schubert's "Unfinished" symphony; "Andante Cantabile," Tchaikowsky; and the Triumphal Scene from "Aida," Verdi, the only other number being "Sounds of the Forest" from "Siegfried," Wagner.

During the intermission George H. Gartlan, director of music in the public schools of New York City, introduced Dr. William L. Ettinger, superintendent of schools, who in the name of the Board of Education presented Mr. Damrosch with a bouquet of flowers and thanked him as well as the members and officers of the Symphony Society for having afforded the music students this extraordinary treat. In responding Mr. Damrosch said that it was one of the happiest moments of his professional career to have been privileged to play for this audience, and offered his services to the Board of Education for future performances.

It is estimated that over 1,500 pupils have been studying and rehearsing the program which was featured. A more interested and enthusiastic audience could not be found anywhere. The young orchestral students undoubtedly profited materially by Mr. Damrosch's excellent readings.

## NOVEMBER 16

### New York Chamber Music Society

The New York Chamber Music Society, Carolyn Beebe, conductor, gave its first subscription concert of the season in Aeolian Hall on Tuesday evening, November 16, and despite the inclement weather a good sized and representative audience attended. The program was made up of a number of compositions unfamiliar to Metropolitan audiences, except Percy Grainger's "Children's March," which closed the concert.

The opening number was Donald Francis Tovey's variations on a theme by Gluck arranged for flute, two violins, viola and violoncello, which was followed by a group of three numbers—"The Lake of Evening," "The Vale of Dreams" and "The Night Winds," by the late Charles T. Griffes, transcribed by the composer for piano, two violins, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, and French horn. Next came a group or suite in the form of French popular themes by H. Woollett for flute, oboe, clarinet, bassoon and French horn, in E major (manuscript) which proved the most pleasing of the novelties presented.

Another group followed, by Giacomo Orefice, entitled "Reflections and Shadows," for piano, two violins, viola and violoncello. The concert closed with a dashing rendition of Percy Grainger's popular "Children's March," which the composer especially transcribed for the New York Chamber Music Society. This work was so sincerely applauded that the established rule, not to give encores, was broken, and the announcement that Grainger's "Molly on the Shore" would be played as an added number brought forth prolonged applause.

### National Symphony Orchestra:

#### Fritz Kreisler, Soloist

Under the Bodanzky leadership the two concerts on November 16 and 18 were of a kind that gave the utmost artistic pleasure to the large audiences which were in attendance.

Orchestral Wagner numbers selected from that master's operas made up the program, and received colorful, warm hearted and picturesquely nuanced readings. Bodanzky is nothing if not a Wagner interpreter par excellence and he stimulated his hearers immeasurably.

The soloist was Fritz Kreisler, who played Viotti's No. 22 concerto, and Saint-Saëns "Introduction and Capriccio." Kreisler revealed no new phases of his art, but all the old and familiar ones were in pleasant evidence. His fine tone, facile technique, and musical mastery gave joy to the listeners and made them applaud heartily.

#### Joan Manen, Violinist

Joan Manen is the name of a Spanish violinist who has been well and favorably known in Europe for many years past. He comes here for his debut a much older and more mature artist than most of the violinists who have been heard this season. On first hearing, at his recital in Carnegie Hall on the afternoon of November 16, he impressed pre-eminently by his thorough musicianship. His program was essentially that of the violinist who respects his art. He began with the Mozart D major concerto, which was followed by the adagio and allegro in C major for violin alone by Bach, the Porpora G major sonata, edited by Manen, a Bach "Rondeau and Badinerie" and Sarasate's "Caprice Vasco," both also edited by him, a "Song" of his own and "The Bee" by Schubert. Technically he is thoroughly equipped, although his technique—as is right—is employed inconspicuously in the service of interpretation. A feature of his playing is the unusual length of his bowing; his cantabile long phrases are played with noticeably few changes of bow, which is particularly effective in such works as the Bach adagio. His tone is agreeable always, skillfully modulated; his harmonics are noticeably clear and pure. He is decidedly a master of style. His Mozart, Bach and Porpora were authoritative. His own "Song" is a pleasant bit of music. In his editing of the classics he appears to incline strongly toward the introduction of plenty of double-stopping. A large audience heard him and evidently thoroughly approved of his playing.

## NOVEMBER 17

#### Boza Oumiroff, Baritone

On Wednesday afternoon, November 17, Boza Oumiroff, Czech-Slovakian baritone, gave an interesting song recital before a good sized audience at Aeolian Hall. It was very evident after Mr. Oumiroff finished group number three that he is a vocalist of talent and ability. In his renditions

he displayed a lyric baritone, sympathetic in quality and of extreme sweetness. His interpretations were most artistic, and his colorings of the dramatic numbers showed his ability as an interpreter. His program consisted of enough variety to make his recital a severe test.

Ella Spravka, pianist, displayed a good tone, brilliant in color and good technique. Her numbers were by Chopin and Smetana, all of which received due appreciation. Mme. Spravka also acted as accompanist to Mr. Oumiroff, and deserves high praise for her excellent work.

#### Tito Schipa, Tenor

It has been said more than once that the test of a singer's artistic ability lies with his success on the concert stage, away from all the operatic influences that create atmosphere. Many operatic artists, who have established themselves in that branch of their art, fall flat when they have made recital appearances. But not so with Tito Schipa! Two weeks ago the Italian lyric tenor of the Chicago Opera Association gave a recital in Boston, where he scored a decided success. This appearance was followed by his first New York recital on Wednesday afternoon, November 17, at Carnegie Hall, where he was greeted by a very representative audience, among whom was Enrico Caruso, Giuseppe De Luca and many other distinguished musical lights.

From the outset of the program, Mr. Schipa proved his sterling qualities as a recitalist. He was in excellent voice and his singing throughout was artistic and pleasurable. In the opening group, consisting of "Caro Mio Ben," Giordani, the aria of Florindo from "Le Donne Curiose," Wolf-Ferrari and "Amarilli," Caccini, he displayed a beautifully produced voice, rich and flexible in quality. His sustained notes were exquisite and his phrasing and diction of the best. Where the song called for great depth of feeling, it was not wanting. In fact, the response with which his various numbers met at all times indicated the pulse of his hearers. Mr. Schipa's rendition of Cesar Franck's "Panis Angelicus," which was given to organ accompaniment, was one of the best features of his program, also his own "Ave Maria" which aroused genuine applause. He was heard in songs by Lalo, Bemberg, Calcavachia, and two new ones by Bellini—"La Rosa," and canzonetta, also "Amore, Amore," an exceptionally delightful little piece by Pier Tirindelli. "Ossian's Song," from Massenet's "Werther," and three Spanish songs completed the program. It is needless to add that there were several encores, which further delighted his hearers. Schipa has indeed revealed his possibilities as a concert attraction. Federico Longas furnished worthy accompaniments.

## NOVEMBER 18

#### Ida Davenport, Soprano

On Thursday afternoon, November 18, Ida Davenport, soprano, gave a recital at Aeolian Hall. In her singing she displayed an excellent voice, particularly clear and of very fine quality. Her program consisted of Italian, French and an English group, all of which were artistically rendered. Special mention should be made of Miss Davenport's pianissimo high tones, which were indeed delightfully taken and particularly rich in quality.

(Continued on page 31)

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Richard Hageman, accompanist, as usual, was an addition to the successful program.

### Carlos Valderrama, Pianist

Carlos Valderrama, a Peruvian pianist, who was heard here last season, appeared at the Manhattan Opera House on Thursday afternoon, November 18, in a program of that "Inca" music, the transcription of which he has made his special work. His selections included a prelude, two rhapsodies, worship song and ceremonial dance, founded on five-tone scale melodies of the Incas. In the second part he played "Voices in the Fountains of the Incas" and a theme and variations, "Colonial Airs." Mr. Valderrama plays the piano capably; in his transcriptions and own compositions he seems rather to favor the school of Thalberg. He was assisted by Inga Lulievna, soprano, who sang "Yaravi, a song of the Andes, and a Peruvian 'Triste Melgar.'" The former was decidedly attractive.

### Rudolph Reuter, Pianist

Rudolph Reuter, who gave a piano recital in Aeolian Hall on Thursday evening, November 18, kept his large audience interested throughout the entire program by his musicianly and intelligent performance. He opened with a Chopin group, consisting of preludes Nos. 1, 3, 8, 13, 17, 18; nocturne in F major, and scherzo in C sharp minor. This was followed by another group of the same composer: nocturne in B major; berceuse and "Barcarolle," op. 60. In his rendition of the Chopin numbers Mr. Reuter revealed a thorough insight into the deeper feelings of these compositions. His performance of Dohnanyi's "Winterreigen," op. 17, was delightful, to say the least.

The last two groups contained compositions exclusively by Brahms, in which the concert giver proved to be an artist of maturity. His playing from beginning to end was musicianly, elevating and inspiring. Despite the length of the program, Mr. Reuter was obliged to give four encores.

### New York Philharmonic: Henry Hadley, Conductor, and Toscha Seidel, Soloist

On Thursday evening, November 18, Henry Hadley made his debut as associate conductor of the Philharmonic Orchestra. His program opened with the second Rachmaninoff symphony (E minor) and ended with Moszkowski's first orchestral suite. Between them Toscha Seidel played the Bruch violin concerto. The Rachmaninoff is one of those symphonies which gains every time it is heard. Hadley brought out its beauties to the full. He has a sharp, decisive beat which leaves no doubt as to his rhythmic intentions and the faculty of preserving the orchestral balance and developing the dynamic gradations without any undue display of exertion. In other words, he is a conductor not only of experience but of quite uncommon talent. The players seemed to take on new life and vigor under his baton. Rarely has the string band of the Philharmonic produced such warmth of tone. In particular the finale of the symphony was given a stirring performance. The Moszkowski suite is agreeable in unimportant music, tricky to play because of its many rhythmic and dynamic nuances. It was splendidly done under Mr. Hadley's expert hand, with careful attention to its multitude of shadings. He proved his expertness, too, in directing the orchestral part of the Bruch concerto, where he went along with the soloist in a spirit of sympathy of understanding (not, however, neglecting technical precision) which may have helped Toscha Seidel to a bit of fiddling such as the present writer has not heard excelled this winter. Seidel has developed steadily as an artist. With a super-abundance of temperament when he first came, he has now trained himself so that he brings out all the beauty and inner meaning of a work without once indulging in exaggerations. His playing of the Bruch was truly impressive, especially in the exquisite slow movement. There was tremendous applause for him.

The great audience—the house was full—was evidently thoroughly appreciative of the excellent conducting of Mr. Hadley. He was heartily greeted when he entered and recalled four or five times after the symphony until he called upon the orchestra to rise and share in the applause, as it certainly deserved to. Again at the close of the concert there were numerous recalls for him. It was an auspicious debut. In Mr. Hadley the old society has made a distinct acquisition.

The Friday matinee gave Henry Hadley another chance to reveal his recognized skill as a wielder of the symphonic baton, and he did so with uncommon effect. The chief work of the afternoon was Dvorak's "New World," and it had a practical, incisive, and vividly interesting reading. There were technical slips here and there—almost altogether in the brass section—but they did not mar the spirit and atmosphere of the interpretation. The scherzo never has been done here with more elan or charm. Moszkowski's F major suite was repeated from the Thursday program and had a brilliant and vital performance.

Toscha Seidel played the Mendelssohn violin concerto and gave a splendidly well balanced, rich toned, and beautifully phrased rendering. He has remarkable temperamental drive, but it is under perfect control. His musical instinct is unerring. His rhythm borders on the marvelous. He is a violinist who satisfies every artistic requirement. Both he and Conductor Hadley were treated royally by the audience which overwhelmed them with applause for their separate impressive achievements.

### Haarlem Philharmonic:

#### Jordan, Dilling and Hackett, Soloists

Mary Jordan, contralto; Mildred Dilling, harpist, and Arthur Hackett, tenor, were the artists who furnished the program for the first musicale of the season given by the Haarlem Philharmonic Society of the City of New York on Thursday morning, November 18, at the Waldorf Astoria.

Mr. Hackett opened the program with four songs, two of which were "The Best Is Yet to Be," a manuscript which has been dedicated to him by the composer, Gena Branscombe, and a very singable song by Harry O. Osgood, "On Eribeig Island." Mr. Hackett gave four French songs, "Tes Yeux," Rabey, sung charmingly; "D'une Prison," Hahn; "Mandoline," Faure, and "Dan-

sons la Gigue," Poldowski. He was in excellent voice and really aroused what one might justly call "a kid glove audience" to enthusiasm. And he was entitled to the reception, as he is one of the best concert tenors now appearing in public. His is a manly voice of rich and vibrant quality and his singing is intelligent.

Miss Jordan, looking very stunning, elected French for her first contributions, including "Printemps qui commence," from "Samson and Delilah," which she rendered effectively. The number made demands upon the singer's voice which she met easily, to the pleasure of her hearers. Then followed "Les Papillons," D'Ambrosio; "Alger le Soir" and "Chanson Norvegienne," Fourdrain. The last two especially charmed the audience, for they were sung with depth of feeling and lovely tonal quality. The second group consisted of two old Scotch, an Irish and an English folk song. The latter, "I Passed by Your Window," had to be repeated. As an encore after these songs, Miss Jordan sang "Deep River," Harry T. Burleigh, which was well received. Another song of the same composer's opened her third group, "In the Wood of Finvara," which is dedicated to the singer. This was followed by "Come Up Come in with Streamers," Carl Deis; "My Love is a Muleteer," Di Nogeno, and "Awake, it is the Day," Cecil Burleigh.

People who do not believe the harp is worth while as a solo instrument have only to hear Mildred Dilling play. She is a skilled mistress of the harp and her selections were, indeed, varied. Her four opening numbers were MacDowell's "To a Water Lilly," "Les Follets," Hasselmanns; "Danse Orientale," Cady, and "The Fountain," Zabel. Each and every one was different in style and Miss Dilling played them delightfully, showing at the same time that she has mastered technique and is a gifted artist. Her second contribution was H. Renie's "Legende" which was well received. "The Music Box" as an encore proved to be amusing and a novelty.

Miss Jordan and Mr. Hackett closed the program with three duets. Stella Barnard, who was the accompanist of the morning, deserves a word for her excellent support.

### Viola Waterhouse-Bates, Soprano

Standing room was at a premium at the reappearance, following some years' semi-retirement, of Viola Waterhouse, the much admired soprano, now Mrs. Bates, at the Princess Theater on the afternoon of November 18. Her program began with old songs and arias by Handel-Bibb, Perilhou, Tiersot, Carey, Cook, the Handel-Bibb arias being only recently printed, the transcriber, Frank Bibb, being the accompanist of the afternoon. The singer followed with a group of four Schumann songs, sung in English, of which the sustained beauty of tone in "Moonlight," and the dainty conception and execution of "Snowbells" were conspicuous; the latter she had to repeat, and justifiably, for it was beautifully given, "Devotion" (sung in A, not A-flat, as printed) closed the group joyously, when masses of flowers were handed over the footlights. A Russian group included Borodin, Moussorgsky, Rimsky-Korsakoff and Rubinstein songs, and their originality and interpretation roused enthusiasm; again the fair singer was warmly

recalled. Songs by the real Americans, Carpenter, Marshall Kernochan, Homer and Kramer, and by those living in America, namely, Schindler and Hageman, formed the closing series, so grouped that there was consistent, rising effectiveness, and sung with a clearness of enunciation and purity of voice worthy of emulation by our best singers. The Kernochan "Lilacs" and Hageman "At the Well" were particularly enjoyed and applauded, and needless to say the accompaniments were all done in musicianly style by Mr. Bibb.

### NOVEMBER 19

#### Stell Anderson, Pianist

Stell Anderson, a Norwegian pianist, gave her debut recital at Carnegie Hall on Friday evening, November 19, before a good sized audience. It was, indeed, a great pleasure to listen to a young artist who showed such remarkable talent and ability at her first recital. In her playing of Grieg's "Ballade" and Palmgren's "May Night," she displayed an excellent tone, sympathetic in quality and brilliant in color. Her interpretations were most artistic and her technic masterly. She won her audience right from the start and received the rousing ovation which she was entitled to. Undoubtedly Miss Anderson will climb the ladder of fame, as she possesses the fundamentals to attain recognition. Pieces by Rachmaninoff and Rubinstein were later added.

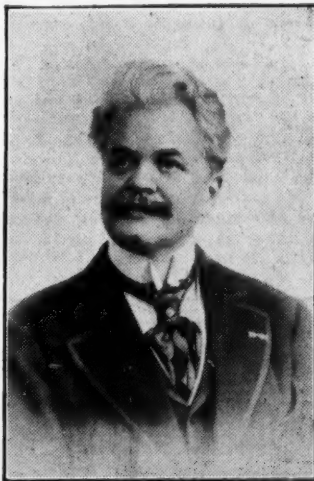
### Biltmore Morning Musicales:

#### Muzio, Grainger and Lankow, Soloists

The second Friday Morning Biltmore Musicales attracted a large audience on November 19, when Claudia Muzio, soprano of the Metropolitan Opera Company, Percy Grainger, pianist, and Edward Lankow, basso, were the artists.

Mr. Lankow opened the program with "Blow, Blow, Thou Winter Wind," Dr. Arne; "Soft Footed Snow," Lie, and "The Wager," Reissiger. These at once put him in good standing with the audience, for they served admirably to disclose a voice of unusually low range, rich and pleasing to the ear, and a voice which he employed with intelligence. For his second group, he sang "Largo," Handel; "Au Soir," Sibelius, and "Leezie Lindsay," old Scotch. Particularly in the two French numbers was Mr. Lankow well liked, as he is able to do these light and delicate things with much skill. In the Scotch song he was humorous and conveyed that mood to his hearers. Of his several encores, as might be expected, "Drink to Me Only with Thine Eyes," brought warm applause. Rudolph Gruen was Mr. Lankow's admirable accompanist.

Miss Muzio elected two operatic arias for her first two contributions—"Mia Picciarella" from "Salvator Rosa," Gomez, and the ever popular "Bird Song," from Leoncavallo's "Pagliacci." Both were rendered exquisitely and revealed the beautiful quality and depth of feeling of the singer. After each, encores were demanded. As the final number of the program, Miss Muzio was heard in three (Continued on page 34.)



## BOŽA OUMIROFF

CZECHOSLOVAK BARITONE

Appeared in Song Recital  
AT AEOLIAN HALL, NOVEMBER 17th, 1920

Assisted by  
MISS ELLA SPRÁVKA  
Czechoslovak Pianist

### Criticisms of the Press:

Illas Návodá

(Translation)

Oumiroff's concert was a new triumph for the eternally young singer, and freshness and impressiveness was such that the voice seemed better than it ever was before.

dramatic element which some of them contain. Of the Czech group we never heard Dvorak's "When die Alt Mutter" sung with more genuine emotion and the next "Thy Gypsy Song" was full of the true gypsy verve. Novak's Moravian Songs were given with a tremendous temperament and took the audience by storm. Oumiroff's singing was a new proof of his incessant work and profound knowledge of his art.

New York American

Mr. Oumiroff sings with good taste and method.

New York Tribune

His voice still has an undercurrent of richness, but his performance was chiefly conspicuous for elegance of style and sympathetic interpretations. His program included a group of old Italian songs, a group by Duparc, and other songs by Dvorak, Novak, Fibich and Plicka.

### EUROPEAN PRESS NOTICES OF ELLA SPRÁVKA

Hansa Chronicle.—"Miss SPRÁVKA's playing was most delightful, full of individuality and refinement, her technic reliable and her touch and tone artistic and sweet. It is difficult to say whether the audience were more greatly pleased with her group of pieces by Scarlatti, Leonardo Leo and Gluck-Brahms or by her interpretation of Chopin in varying moods. At all events they applauded her most enthusiastically on each appearance."

Modern Gazette.—"Miss SPRÁVKA has already acquired a considerable reputation in this country. The press speaks of her as being a most brilliant and captivating pianist."

The Standard.—"Miss SPRÁVKA is a pianist of thoroughly musical temperament, while her playing is brilliant and intelligent."

The Star.—"Miss Ella SPRÁVKA played not only brilliantly but with much taste and warmth of feeling."

Morning Post.—"Miss Ella SPRÁVKA, the brilliant Czech pianist, gave a recital at Aeolian Hall. Her program included a sonata by Beethoven and pieces by Schumann and Brahms, also a theme and variations by Glazounov. Miss SPRÁVKA showed great executive facility and proved herself again an artist of real merit."

Daily Telegraph.—"Miss SPRÁVKA is a pianist of a most legitimate order. Her technic is ample, her style is clear and free from those exaggerations and mannerisms which too many performers nowadays include in their stock in trade."

Mason & Hamlin Piano Used

# ARTHUR SULLIVAN, 1842-1900

Twenty Years Later

**E**VERYBODY knows Arthur Sullivan, composer of "Pinafore," "Pirates of Penzance," "Patience," "Iolanthe," "The Mikado," "The Yeoman of the Guard," "The Gondoliers," and, of course, Sullivan's reputation throughout the world rests on the merits of these wonderful operettas. His greatest work as a serious musician was "The Golden Legend," on Longfellow's words. This fine choral work, which was produced in 1886, had a very great vogue for years and is by no means yet forgotten.

Sullivan, nevertheless, can hardly be called a great composer. He had no trace of the grand manner, and he lacked dramatic intensity. But one gift he had in a superlative degree, and that was melodic charm. He was the most beloved composer in England. When he died the musical world felt it had lost a very dear friend. From Queen Victoria down to the humblest workman came one unbroken lament. The sweetest singer of haunting melodies had been taken away.

Sir Arthur Sullivan died in London, November 22, 1900, exactly twenty years ago this week. This little tribute to his inimitable musical talents, and these photographs are the labor of love of one of his most ardent admirers.

All the photographs (with the exception of the portrait) were especially taken for the Musical Courier by Clarence Lucas.

CLARENCE LUCAS.



SULLIVAN'S BIRTHPLACE.



SULLIVAN AT SIXTEEN.



THE CHAPEL ROYAL, ST. JAMES.

**SULLIVAN'S BIRTHPLACE**—Arthur Sullivan was born in this house, May 13, 1842. It is in Bolwell street, Lambeth, a poor part of London, and when it was built in 1838 it was rated at \$100 per annum. All of the children in the picture assured the photographer that they would not become Sullivans.

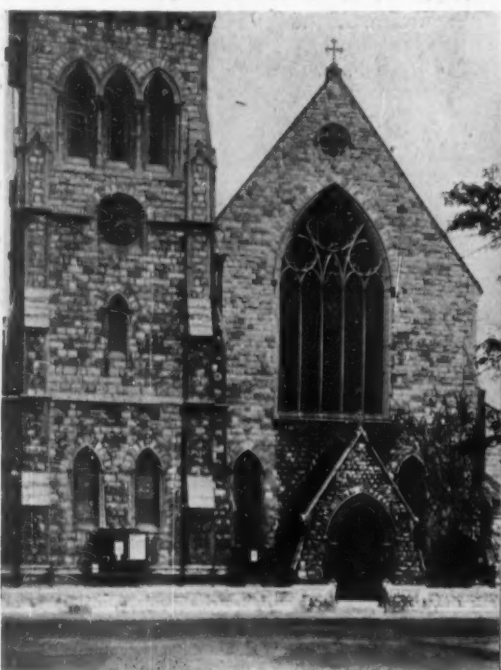
**SULLIVAN AT SIXTEEN**—This autographed portrait of Arthur Sullivan as a student at the Royal Academy of Music in 1858 is copied from the Musical Times of London, January 1, 1901, about six weeks after the composer's death.

**THE CHAPEL ROYAL, ST. JAMES**—Sullivan was a choir boy in the historic chapel of St. James' Palace. The name is a survival of a hospital for lepers dating from 1150 and dedicated to St. James the Less. Henry VIII had the palace built in 1532, and Charles I extended it. The towers shown in the photograph, and the chapel indicated by the large window, are very old. Sullivan, who had worn the gold and scarlet coat of a choir boy in 1854, was accorded the honor of a funeral service at the same chapel in the royal Court of St. James' before he was borne to his final resting place in St. Paul's Cathedral.

**WHERE SULLIVAN WAS ORGANIST**—When Sullivan returned from Leipzig, where he went from the Royal Academy of Music, he took a position as church organist, like so many young English musicians who have difficulty in making ends meet. While he was organist at this St. Peter's Church, Cranley Gardens, London, he composed his well known "Onward, Christian Soldiers." He gave up organ playing in 1871, ten years before his Savoy successes began.

**THE SULLIVAN MONUMENT, LONDON**—This bronze bust of Sullivan and the figure of Grief are in the Embankment Gardens. The composer has his back to the river and looks towards the Savoy Theater, where nearly all his famous operettas were produced. The bust was unveiled July 10, 1903, by H. R. H. Princess Louise.

**ST. PAUL'S, LONDON, WHERE SULLIVAN RESTS**—A low power tele-photograph of the upper part of St. Paul's Cathedral, taken from the south bank of the Thames very near the former site of Shakespeare's Globe Theater. Sullivan is buried in the concrete, 300 feet below the dome of the cathedral, near Turner, Reynolds, Wren, Leighton, Nelson and Wellington.



WHERE SULLIVAN WAS ORGANIST.



THE SULLIVAN MONUMENT, LONDON.



ST. PAUL'S, LONDON, WHERE SULLIVAN RESTS.

## ACROSS THE COUNTRY

(Continued from page 29.)

Grand Opera Company playing a three days' engagement early in September and the Chicago Opera Association on October 25 and 26. The Sonora Company gave performances of "Rigoletto," "Il Trovatore," "Lucia," and "Faust" at popular prices to fairly good houses.

The most ambitious musical undertaking, not only of this season but of any year thus far, was the engagement of the Chicago Opera Association, who came in full force, presenting "Cavalleria Rusticana," "Pagliacci" and "La Traviata." The performances were fully on a par with those given in Chicago and New York, the company including the full orchestra, chorus, principals, and even settings, lighting effects and stage hands. The two operas on the first night gave opportunity for the appearance of Rosa Raisa, Riccardo Martin and Desire Defrere in the three leading characters of "Cavalleria," and Titta Ruffo, Marcella Craft and Forrest Lamont in "Pagliacci." These singers, combined with the lesser characters and a splendid chorus, made the occasion a real revelation of the possibilities of grand opera to Sioux Cityans, many of whom had never before heard this form of art on such a sumptuous scale. Without any disparagement of the other singers, the greatest triumph was achieved by Frieda Hempel, who appeared on the second night as Violetta. The superb artistry of this singer, combined with a voice that showed not the slightest flaw from beginning to end, captivated every listener. Alessandro Bonci as Alfredo came in for his full share of approbation, and the impression created by Giacomo Rimini as Germont was particularly striking. All the artists of the company appeared to put their very best into their work, which cannot always be said of metropolitan companies when on tour. Seasoned opera goers, familiar with performances in New York, Chicago, and cities of Europe pronounced the work up to any that they had witnessed anywhere, which speaks well for the Chicago company.

The opera audiences were large and intelligently appreciative. Sioux City has been somewhat backward in taking to the higher forms of music, but the splendid concert courses have awakened a considerable interest along this line and this event will do much to further stimulate this feeling. Though a considerable sum will have to be made up by the business men who guaranteed the expenses, the majority of them are agreed that it was worth the money.

Local musical happenings have not been numerous during the last month. Ethel Jamison Booth, one of the most popular piano teachers in the city, gave a recital recently. Mrs. Booth has just returned from a year's study with Allen Spencer, of Chicago. Her program was a difficult one, and she acquitted herself splendidly before a large audience. Organ recitals have been featured as a part of the Sunday evening services at both the First Baptist and First Presbyterian churches. Recent numbers played by O. A. Morse, organist of the First Presbyterian Church, at these recitals have been Mendelssohn's sixth sonata; Lemmens' "Storm," Foote's nocturne in B minor and Wolf-Ferrari's intermezzo in A minor. The chorus choir of this church gave Maunder's "Song of Thanksgiving" at the monthly musical service for October.

The "Shrine Jollies," a minstrel show given under the auspices of Abu-Bekr Temple, was a tremendous success. The show was planned for three nights, but a sold out house made it necessary to add a matinee which was also completely sold out. Among the local performers who took leading parts successfully were Ethel Collier, Lillian June Ellis, Carl Norrbom, Mildred Nelson and Doris Struble.

Musical events for November will be Sousa's Band on the 8th, Mary Garden on the 20th and Arthur Middleton on the 25th, the last two being opening numbers of the concert course.

Syracuse, N. Y.—(See letter on another page.)

Toronto, Can.—(See letter on another page.)

Toledo, Ohio, October 19, 1920.—Toledo's concert season was officially opened with a concert by Frieda Hempel on October 8 at Scott High Auditorium. Mme. Hempel had the assistance of August Rodeman, flutist, and Coenraad Bos, accompanist. The program began with an arioso from cantata "Con Stromenti" and "Sweet Bird" from "Il Penseroso" by Handel, and ended with Hempel's own arrangement of Strauss' "Blue Danube" waltz. In view of the 100th anniversary of Jenny Lind's birthday, Mme. Hempel substituted an aria from Meyerbeer's "North Star" and the "Herdsman's Song" for the program number. Her rendition of the numbers was received with tremendous enthusiasm. Coenraad Bos and August Rodeman delighted the audience with a group of solos. The concert was under the auspices of the Toledo Teachers' Association.

The Toledo Choral Society, Mary Willing Meagley, director, announces that it now has an active membership of over 200 singers. Several important choral works will be given this season.

A very pleasant program was given by the Monday Musical Club, October 16, in the Art Museum. Jessie Comlossy, pianist, presented two groups of solos, including a Schumann novelette, two Chopin waltzes and B flat minor scherzo. She revealed tonal qualities of considerable beauty and a nice sense of phrasing. She has been coaching with Ninon Romaine, the concert pianist, whose home is in Toledo. Mrs. Frank I. Green and Mrs. Arthur Brandon pleased in groups of songs. Mrs. Frederick Fuller, president of the club, announces that the club plans a junior organization for young people. Officers of the club are Mrs. Frederick Fuller, president; Mrs. Frank I. Green, vice-president; Mrs. J. Gillette, corresponding secretary; Mrs. John Riebel, recording secretary; Mrs. Reginald Morris, treasurer.

The Nold Trio—Franklin Nold, pianist; Helen Johnston Nold, violinist; Marjorie Johnston, cellist—gave a delightful program at the Art Museum on October 10. The program contained trios by Smetana and Tchaikowsky and several smaller numbers. The ensemble has reached a high degree of finish. As usual at an appearance of the Nold Trio, the room proved far too small for the great audience that wished to hear this pleasing program.

Elfert Florio has been re-engaged as head of the voice department of the Toledo Conservatory of Music.

The Institute of Musical Art announces a concert course under the name of the Musical Art course: November 18,

Helen Stanley, soprano; December 2, Jan Chiapusso, pianist; January 5, the Flonzaley Quartet; February 23, Josef Lhevinne, pianist.

Clarence Ball, tenor soloist of the Second Congregational Church, has been appointed to teach musical appreciation, history of music and harmony in the Toledo High Schools.

Roscoe Mulholland has returned to New York for further study with Herbert Witherspoon.

Helen Garnet Wright, graduate pupil of Otto Sturmer, of the Toledo Conservatory of Music, has left for New York for further study with Ralph Leopold and Mme. Stepanoff.

Frederic Irving Holcomb, of New York, has accepted the position as head of the vocal department of the Toledo Institute of Musical Art. Mr. Holcomb is also a member of the quartet of the Second Congregational Church.

Vancouver, B. C.—(See "Music on the Pacific Slope.")

Washington, D. C.—(See letter on another page.)

Williamsport, Pa., November 1, 1920.—One of the most delightful events that have taken place in Williamsport for some time was the return appearance of Lada at the Majestic Theater on October 29. This was a return engagement and Lada's many friends were on hand to give her a cordial reception. Her program was delightful and included the "Blue Danube Waltz," Hungarian dance, "Valse Triste," which was followed by a set of waltzes. Especially interesting was the group which included "It Was the Time of Lilacs," "Biddy," and "Lassie O'Mine," which she did to the vocal accompaniment of Mabel Corlew, soprano, and which was so enthusiastically received that she was obliged to give three encores. Miss Corlew was also heard to advantage in a group of songs. Also assisting was the Pawling Trio—Albram Bord, pianist; Kurt Dieterle, violinist, and William Fischer, cellist. The Williamsport music lovers have Harry S. Krape to thank for this delightful treat.

Winnipeg, Canada, November 1, 1920.—The Men's Music Club met October 30 in the concert hall of the Music and Arts Building. It was ladies' night and for their entertainment a most delightful program was prepared.

Six pupils of Rhys Thomas have been appointed church soloists this season, the sixth being Miriam Armstrong, who has become soprano soloist at St. Paul's Church.

Members of Myrtle Norman Ruttan's class between the ages of thirteen and eighteen have formed a junior studio club with the following officers: President, Dorothy Bach; vice-president, Anne Kaplan; secretary, Lillian Martin; treasurer, Phyllis Holtby.

R. T. Halliley has decided to discontinue his commercial work and devote his time entirely to singing and teaching.

## Winifred Byrd with Haensel &amp; Jones

By special arrangement with Jules Daiber, Winifred Byrd, the dynamic pianist, will hereafter appear under the management of Haensel & Jones. Miss Byrd will be remembered as the sensational pianist, possibly the most sensational woman pianist since Leginska, who on numer-

ous occasions has electrified conservative New York audiences by the brilliancy of her playing.

It was James Gibbons Huneker, the noted music critic, who, after hearing her play, said that "Paderewski might call her 'The little devil' of the keyboard." More than that—Miss Byrd plays with temperament, and she has the energy of a demon. According to one of the best known writers of musical reviews: "If Guiomar Novaes is the Queen Titania, Winifred Byrd is the Puck of Pianodom!"

## Levitzi in Demand in California

L. E. Behymer and Selby Oppenheimer, the California managers, who, by special arrangement with Daniel Mayer, are booking the Pacific Coast tour for Mischa Levitzki, advise Mr. Mayer that the demand for the pianist is such that they could fill much more time than that originally allotted them. He is already booked for the following engagements: March 18, 19, Los Angeles (Philharmonic Orchestra); March 21, Santa Barbara; March 22, San Francisco; March 24, Palo Alto; March 27, San Francisco; March 29, Riverside; March 31, Bisbee, Ariz.; April 1, Douglas, Ariz.; April 7, Sacramento. Following his California appearances Mr. Levitzki will go North for engagements under Steers & Coman, of Portland, and will sail from Vancouver for Australia late in April.

## Bennett Featuring Tirindelli Compositions

Mozelle Bennett, now located in New York, has been using a number of the violin compositions of P. A. Tirindelli on her programs with decided success. A recent appearance was on October 20, when she played at the MacDowell Club that composer's "Pierrot gai," "In a Garden" and "Danse Coquette."

## Edna Swanson Ver-Haar Busy

Edna Swanson Ver-Haar is booked for an extensive tour this coming season. She will appear at Worcester, Mass., on December 5, following this appearance with numerous dates throughout the Southeast, including a date at New Orleans, La., in joint recital with Bonci. This engagement is followed by other dates in the South Central States, after which she returns to Chicago for a few weeks' rest during the holidays.

## Margery Maxwell Finishes Tour

Margery Maxwell, who has just finished an extensive tour of the Northwestern and Central States in which she was booked solidly before her appearances with the Chicago Opera, was received with great favor everywhere.

## Second Elshuco Concert Date Changed

A change has been made in the date for the second concert of the Elshuco Trio's series at Aeolian Hall. February 21 will be substituted for January 8, the first concert taking place on December 7.

## AMERICAN DEBUT

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## NEW YORK CONCERTS

(Continued from page 31.)

songs, "Mal d'Amour," Buzzi-Peccia; "Chere Nuit," Bachelet, and "Were I a Star," Burleigh. In these Miss Muzio was as successful as in her previous selections and the audience again acclaimed her art.

Percy Grainger seemed to be a particular favorite of the audience, perhaps because he played some of his own rollicking compositions such as his arrangement of "Turkey in the Straw." As the writer's neighbor expressed it: "I never knew that thing was so beautiful before!" And there were others as delightful, among them his arrangement of "I Would I Were the Tender Apple Blossoms." For his first group, however, the pianist played the Brahms waltz in A flat, and Liszt's Hungarian rhapsody, No. 12, after which he was obliged to give two encores. For his next group he gave "Country Gardens," "Colonial Song," and March Jig, "Maguire's Kick," of his own settings.

## Jencie Callaway-John, Soprano

Jencie Callaway-John, a soprano who made a favorable debut at Aeolian Hall last season, appeared in another one on November 19, before a large and very responsive audience. It is a pleasure to hear a singer who does her various numbers with intelligence and artistry. Possessing a voice of sweet and clear quality, which she uses with ease, never forcing, Mme. John gave much to interest and delight her hearers.

Her first group opened with "Bel piacere" from "Agrippina," Handel; "Je crains de lui parler la nuit," Gretry, and "Under the Greenwood Tree," Arne. These were delivered with freedom and much effect.

Of particular interest on the program were the five brilliant songs from Dvorak's "Cycle of Gypsy Songs," of which "Tune, Thy Strings, Oh Gypsy," seemed to be the most popular. As an interpreter of French, Mme. John displayed an ability to infuse her singing with delicacy and color. "J'am peur d'un baiser" was so charmingly given that it had to be repeated. The final group consisted of "Nymphs and Shepherds," Purcell; "A Caravan from China Comes," Joseph Uterhart; "In the Night," F. Jacobi, and "Happiness," Hageman. At the conclusion of the program there were several encores.

Richard Hageman lent his excellent and at all times sympathetic accompaniments, sharing in the applause of the evening.

## Katherine Bacon, Pianist

Of the newcomers this season, Katherine Bacon, an English pianist, is one of the few who have made any substantial impression. She is indeed a finished artist, in that she is the possessor of excellent technic (she has been well schooled), has a knowledge of rhythm and coloring and

plays in a manner that is interesting and musicianly. She is to be heard in two more recitals this season, to which one can look forward with anticipation.

Miss Bacon opened her program with the Bach-Busoni toccata and fugue in C minor, which was well played; following came a group of short and delightful pieces, rendered charmingly, by Couperin, and the similar Chopin sonata in B flat minor, op. 35. Other works on her program included three preludes by Rachmaninoff; "Ondine," Ravel; "Triana," Albeniz; the Brahms intermezzo in B flat minor, op. 117, No. 2; the capriccio in B minor, op. 76, No. 2, and the No. 11 rhapsody of Liszt.

## NOVEMBER 20

## Duci de Kerekjarto, Violinist

At his second New York recital, given at Carnegie Hall on Saturday evening, November 20, Duci de Kerekjarto, the young Hungarian violinist, strengthened and confirmed the impression made at his first one, viz: that he is one of the finest artists of the violin who has come to us in a number of years. He began his concert with the Cesar Franck sonata, following it with the Mozart D major concerto. It was interesting to hear the surety and finesse with which he made a distinction between the two styles, even the tone-color of his instrument seeming to be quite different. Particularly lovely was the warmth of tone and phrasing in the first movement of the Franck sonata, in which he was ably partnered by Francis Moore at the piano, and the quiet, calm beauty of the slow movement of the concerto. Then came a song-like "Canto amoroso" by Sammartini, the familiar Schubert "Moment Musical" (which had to be repeated at once), the equally familiar "Bee" of Francois Schubert (who had to hum twice before the audience was satisfied), and a brilliant performance of "La Guitarre," Sarasate's arrangement of the Moszkowski piece. For the final number there was the Paganini variations about "God save the King," musically unspeakable, but about the last word as an exhibition of the tricks of which a violin is capable, tricks that Kerekjarto dashed off without effort and with an incredible surety of technic and intonation. Naturally the audience was not satisfied until he had played a half-dozen encores, among them another brilliant Sarasate number and the favorite Schubert "Ave Maria" which roused the late-stayers, who had crowded about the platform, to special demonstrations of approval. The enthusiasm throughout the evening left no doubt as to the direct appeal which Kerekjarto makes to the great public.

## Cyril Scott, Composer-Pianist, and

## Eva Gauthier, Soprano

In a program consisting exclusively of his own compositions for voice and piano, Cyril Scott, the British composer who is at present visiting America, made his second New York appearance on Saturday afternoon, November 20, in Aeolian Hall. He was assisted by Eva Gauthier, soprano, who has done much to introduce the composer's songs to the American public. A capacity audience showed deep interest and no little enthusiasm during the entire afternoon in a program which served to show practically every side of the British composer's art. Mr. Scott was perhaps at his best in two groups of short exotic piano pieces, including his familiar "Danse Negre," "Lotos Land," "Caprice Chinois," "Bells" (particularly effective in its strong pictorial quality), "In the Forest" from "Vistas," and "Ode Heroique." His other numbers were a "Rondeau de Concert" and a ballad. Miss Gauthier, who apologized to the audience for an attack of tonsillitis from which she had been suffering, sang two groups of songs with all the finish and interpretative power which she brings to the rendition of modern works.

In the first group, "Tranquillity," hummed for it is a song without words and a melodiously appealing work, and "Sands of Dee," colorful and impressive, were especially well received. In the second group, "Immortality," "Water Lilies," "Lullaby," "An Old Song Ended," and "Bells of Sevilla," the perfect co-operation existing between the singer and the composer at the piano, brought out all the power of the music. Miss Gauthier also sang the voice part in the "Idyllic Fantasy" for voice, oboe and cello, assisted by P. Mathieu, oboe, and Bernard Altschuler, cellist, who played the accompaniment off stage; the work is highly interesting, and weirdly attractive.

## Marie Sundelius, Soprano, and

## John Powell, Pianist

Saturday evening, November 20, at Aeolian Hall, Marie Sundelius, soprano, and John Powell, composer-pianist, gave an interesting and varied program in connection with the Duo-Art Steinway piano for the benefit of the Flatbush Boys' Club and Community Center. Following Rachmaninoff's prelude in G minor, recorded for the Duo-Art by Josef Hofmann, John Powell played three Beethoven waltzes. Chopin's nocturne in D flat was all that could be asked for in beauty and tone color, but the artist won the greatest applause in his own numbers—"At the Fair" suite and "Pioneer's Dance." "At the Fair," with its four descriptive parts, was played alternately by the Duo-Art and Mr. Powell, and in this as in "The Pioneer's Dance," no shade of coloring was lost when the Duo-Art took up the playing of Mr. Powell. This was done throughout the piece and the interest and appreciation of the audience, not only for the composer but also for the instrument as well, were shown by the incessant applause which called for a repetition of the latter. Mme. Sundelius displayed her art in all its beauty of tone and range when she sang Micaela's air from "Carmen." In her group of smaller songs her versatility and power of interpretation were marked, John Powell's "To a Butterfly," given with all grace and charm by the soprano, was repeated. She was accompanied throughout her program by the Duo-Art piano, showing this instrument's faithful reproduction of the accompaniments played by Coenraad Bos, Rudolph Ganz, John Powell, and Charles Gilbert Spross.

## Albert Spalding, Violinist

Albert Spalding, the American violinist, gave a recital in Carnegie Hall on Saturday afternoon, November 20, before a large contingent of admirers and lovers of the art of violin playing. Mr. Spalding is one of those sincere artists who, by virtue of his extraordinary ability, has come to the forefront, and is today recognized as one of the leading exponents of the violinistic art. He was in excellent form and his playing was marked by the same finish and musicianship as he formerly has shown. He opened the program with Corelli's sonata in D minor, in which his warm, beautiful and luscious tone entranced his hearers. This was followed by adagio and fugue from the sonata in G minor by Bach, for violin alone, in which number Mr. Spalding's musicianship was pre-eminent, his tone voluminous, broad and carrying. Next came a sonata by Enesco (for piano and violin), in which both Albert Spalding and André Benoist were effectively heard.

The closing group consisted of two numbers by the concert giver—"Castles in Spain" and "Lettre de Chopin" (the latter being redemanded)—both compositions being particularly effective and worth featuring by other violinists; "Eklog," A. Walter Kramer; Brahms' waltz (transcription by David Hochstein, which was repeated), and Sarasate's "Carmen" fantasy. At the conclusion Mr. Spalding was recalled many times and gave five encores.

He was ably accompanied by André Benoist.

## NOVEMBER 21

## Ida Keller, Soprano

On Sunday afternoon, November 21, Ida Keller, soprano, gave her debut song recital at the Princess Theater. Miss Keller displayed an excellent voice, sympathetic in quality, combined with a large brilliant tone. Her enunciation was good and her interpretation artistic. Her program consisted of selections by Weber, Hageman, Hadley, Monteverde and Rubinstein, all of which were well received. Charles Baker, accompanist, was an addition to the successful program.

## National Symphony Orchestra:

## Jan Kubelik, Soloist

Over \$10,000 was realized at the concert given at the Hippodrome on Sunday evening, November 21, by the National Symphony Orchestra and Jan Kubelik. The affair was arranged by the Church of St. Jean Baptiste in order to raise something toward the \$160,000 needed to make that church a basilica. The orchestra, under the direction of Artur Bodanzky, played the Wagner "Rienzi" overture, the Charpentier suite, "Impressions of Italy," and the prelude to "Die Meistersinger," Wagner. Mr. Kubelik was heard with the orchestra in the Mendelssohn concerto, in which he exhibited some marvelous bits of bowing and fingering, and also delighted with his artistry in the Paganini caprice in G minor for violin alone and the "Campanella," by the same composer. The famous violinist was very enthusiastically received, and when he had given his last group on the program and the orchestra had already left the stage, the audience recalled him time and again and demanded encores.

(Continued on page 55.)

AN

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Sight Singing

## TITO SCHIPA, BACK FROM EUROPE WITH HIS BRIDE, READY FOR BUSY SEASON OF OPERA AND CONCERT

Chicago Opera Tenor Tells of Interesting Experiences Abroad During His Recent Visit—Italy and Spain, Particularly, Greeted Him with Loud Acclaim—Will Probably Be Heard in "Lakme" This Season In Addition to Other Leading Roles



TITO SCHIPA AND HIS BRIDE.

(1) It isn't every tenor who can have his stenographer right at his calling, whenever he feels disposed to dictate a letter, especially when she is also his wife. (2) A minute's relaxation. (3) Tasting a new dish. (Photos by Luigi Curci.)

WHEN Tito Schipa, tenor of the Chicago Opera Association, sailed from New York last March he went direct to Madrid, Spain, where he sings each year. In the Spanish capital Schipa is a great favorite, not only with royalty but with the working class. His appearances last summer at the Royal Opera there numbered eight, his roles being the leading tenor ones of "Tosca" and Massenet's "Manon." At each performance he was wildly acclaimed by his hearers and after his final appearance at the opera, he was escorted to his hotel by several hundred people—all traffic being tied up so as to allow the procession to pass.

As Tito Schipa was on his way to the hotel cries from the people along the street attracted his attention. One aged man, in working clothes, tossed his old cap in the air and shouted in shrill tones: "God bless the mother that made you, Tito Schipa." Also here and there humorous remarks caused merriment, as for instance, "Who is the man who sings the most encores? Tito, of course!" Tito in Spanish means "encore."

Every visit to Madrid has resulted in the tenor being invited to give a recital for the King and Queen at the Royal Palace. Upon this last occasion the tenor planned a little surprise for the Queen. He learned "Somewhere a Voice Is Calling" especially for her and sang it in English, thereby delighting the gracious Queen. As a token of appreciation, Schipa was presented with a set of diamond and platinum cuff links, designed to represent the four quarters of the moon. King Alfonso's tribute was a magnificent platinum and diamond watch, attached to a slender platinum and pearl chain. The Marquis Urquijo

gave the singer a pearl stick pin, which had been in the family for years.

Both Schipa, and his beautiful young French bride were warm in their praise of the Royal Family of Spain. The nation, they told a MUSICAL COURIER representative, is particularly overjoyed at present over the fact that the little prince, who was born deaf and dumb, now has the use of those organs.

After leaving Spain, Schipa visited Paris, Monte Carlo (where he first met his bride several years ago), and finally went to Italy. In Rome he purchased a handsome villa that belonged to Senator Martino. This, on leaving for America, he turned over to the poor people as a home.

Schipa was born in the little town of Lecce and there he and Antoinette Michel were married last August. There, also, was performed his mass at two benefits for the orphans of the war. Accompanied by an orchestra of 110 men, Schipa sang the tenor role of one of his most recent works. Incidentally he sang his own "Ave Maria" at his Carnegie Hall recital on the afternoon of November 17.

Despite the fact that Schipa is only known in this country for his appearances with the Chicago Opera, he has established himself on the other side as a concert artist of the first rank. His keen intelligence and ability to interpret various types of songs fits him to compete for honors in America.

December 1, Schipa will go to Chicago to join the Chicago Opera forces, with which he gained great success last season. It is expected that Schipa will be heard in "Lakme" this season, in addition to his other roles.

### Manen and the Word "Sensational"

The word "sensational" has been used often of late, especially in comments regarding violinists. Webster defines this adjective as something which stimulates the physical senses. Happily, then, this word is inapplicable in reference to Joan Manen, the Spaniard, who appeared at Carnegie Hall on November 16. For in the almost reverent attention which the audience showed, it was evident that the fine golden tone appealed to the intellect also. It was remarked that after the final encore, many remained seated as though hoping for the return to the platform of the artist, who held them quite spellbound. Like all true artists, this violinist is intensely modest. He is no longer in his early youth, having entered the late thirties. His maturity no doubt aids in the feeling of perfect security one realizes while listening to him. Technically, he is superb and one music critic of New York, aged in the comings and goings of the various concert artists, listened to the G major sonata, arranged by Mr. Manen, and said as he was leaving Carnegie Hall: "This artist accomplishes feats that I have never seen performed before."

Richard Aldrich, of the New York Times, said in his criticism the following morning that Joan Manen made music out of passages in Bach that had hitherto seemed but mere physical exercises.

Mr. Manen had a long South American tour last year, enjoying a tremendous success on the entire trip. Abroad he is also known as a composer. His music drama, "Acto," was heard in Dresden and Cologne, and in Berlin the well known European artist, Claire Dux, appeared in the leading role. He has written a symbolical opera called "The Way to the Sun," writing the text as well as the music. Like Guimera, this composer belongs to those Catalan poets, whose language is almost that of the Mistrals, and Bertram of Born.

### Middelschulte Dedicates New Organ

The new organ of Immanuel Reformed Church in Milwaukee (a beautiful Weickhardt instrument) was dedicated on Reformation Day, October 31, by Wilhelm Middelschulte.

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delschulte, who played a brilliant program of classical and modern works before a large and enthusiastic audience. Mr. Middelschulte has arranged a "Suite for the Lute," Bach, for the organ. The original of this fascinating work is in the Royal Belgian Library at Brussels. It had its first presentation in this country recently when Mr. Middelschulte played it in a recital at Waukesha.

### Institute Scholarships Announced

Among the many series of concerts now being arranged for the winter season, one stands out as being not only of artistic importance but also of educational significance in more than the general meaning of the word.

The Alumni Association of the Institute of Musical Art announces three subscription concerts in Carnegie Hall, the receipts of which are to found a scholarship at their alma-mater, to be placed there in memory of a comrade, Margaret McGill. Miss McGill, a graduate of the singing course, is remembered by hundreds of now successful teachers and recitalists as an ardent student, and, in her capacity as assistant secretary of the school, as an intelligent worker, ready friend and generous companion. As an expression of their respect and admiration for her, the alumni of the institute desires to endow this scholarship in her name.

The first of the concerts, on December 23, is to be a joint recital by Mischa Levitzki, pianist, and Sascha Jacobsen, violinist, both former students at the school and both recognized as young musicians of exceptional talent and ability. On February 14 the second concert will be a trio recital by Harold Bauer, Jacques Thibaud and Pablo Casals. These three famous soloists will give their first and perhaps only trio recital in New York on that occasion. Mr. Bauer's interest in the institute may be measured by the fact that he is a member of the board of trustees.

The third and last concert of this well considered series will be given by Hulda Lashanska, one of the younger singers upholding the high standards of her art. She, too, was at one time an institute student, having studied there with Etelka Gerster.

Although New York is threatened with an overburdened music season, musicians and music lovers must feel that there is also a place for a series of concerts of such superior excellence as this. Fuller details will be given at any time by the Margaret McGill Scholarship Committee, 810 Carnegie Hall.

### Gilberte Songs at Carnegie Hall

The high light of Idelle Patterson's song recital at Carnegie Hall, New York, November 14, was the singing of six

songs by Hallett Gilberte. These were his "Ah Love But a Day," "Minuet la Phyllis," and his new manuscript "Song of the Seasons," with the subdivisions, "Spring," "Summer," "Autumn," and "Winter." It is unusual to hear in big Carnegie Hall a series of six songs by an American composer, especially with the composer appearing as accompanist for his own songs; and when they are sung as on this occasion it is small wonder that the audience showed its delight. The work has been developing in Mr. Gilberte's mind for no less than ten years past, and represents his mature genius and supreme gift for vocal melody and piano harmony. A novelty is the fact that the singer begins each song with singing its title, something never before included in a song cycle. Its reception included the bringing out of the composer to share in the tremendous applause.

Metropolitan opera house singers who are using the Gilberte songs include Lenora Sparkes ("Ah Love But a Day"); May Peterson ("Two Roses"), and Frances Ingram ("Ah, Love, But a Day" and "Evening Song"). Other prominent vocalists who use the Gilberte songs with ever increasing success are Alice Moncrieff ("Two Roses"); Mabel Corlew who has just made a phonograph record of the new Gilberte song "Come Out in the Sweet Spring Night," and Estelle Wentworth, who often sings "Minuet la Phyllis."

### Estelle Liebling to Give Debut Recital

Next Sunday afternoon, November 28, Estelle Liebling will make her reappearance on the concert stage in a recital in Chicago, to be followed by one in Boston, preliminary to the start of her tour. Miss Liebling has prepared the following program for her opening recitals: "Canzone," Cavalli; aria "Di S. Giovanni Battista," Stradella; "Minuetto Allegro," Baffi; "Tu fai la Superbetta," Feschi; "Le Rossignol des Lilas," Hahn; "Clair de Lune," Debussy; "La Flute Enchantée," Ravel; "Le Bonheur est chose légère," Saint-Saëns; "Sudden Light," Walter Golde; "The Rivals," Deems Taylor; "Love Came In at the Door," Max Liebling; "On Eribe Island," Harry Osgood; "Song of the Blackbird," Roger Quilter; "Dimanche d'Avril," Poldowski; "Serenade," Poldowski; "Chanson Legere," D'Erlanger; "Le Papillon," Fourdrain.

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# Although in His Eighty-Sixth Year, Camille Saint-Saëns Delights Paris Audience with His Masterful Playing

Dean of French Composers, Rarely Heard Nowadays in Public, Performs His Own "Rhapsody d'Auvergne" and More Recent Work, "Cypres et Lauriers"—Milhaud Is Hissed at Colonne Orchestra Concert—"Oeuvre Inédite" Opens Its Season—Lamond a Paris Favorite—Dushkin at Salle Gaveau—The Swedish Dancers—American Musicians in Paris

Paris, November 2, 1920.—The Parisian concert season shows a gradual resumption of pre-war internationalism in the choice of musical programs. For instance, the works of German composers are generously represented, and it is well established that these latter have not lost their hold on the mind of the general public. It has already been said in these columns and it may be repeated now, that the surest way to attract a large crowd to the Parisian concert hall is to present numerous German works. Not even a world war has succeeded in altering the psychology of the public's mind. However, the fact that the great master works serve as a useful counter-balance to the contemporary creations does not diminish the necessity or importance of the latter. A glance at the season's programs gives ample proof that the contemporary composer has been deemed worthy, and that he is here to be heard and appreciated. Fortunately for the public a fair percentage of modern French compositions command appreciation of the spontaneous kind. It is not necessary to overstretch the imagination to find substantial beauty and a regard for form in logical sequence in many of the works of this school.

## A MAGNARD NOVELTY.

The Saturday concert of the Pasdeloup Orchestra offered but one novelty—a symphonic phantasmagory, "Chant Funèbre," by A. Magnard. The composer found some quaint combinations in the orchestrations, and arrives at some new effects in the development of the theme, but the work remains involved and dark. Thus it suffered in contrast with the clarity of Debussy's "Martyre de St. Sébastien" prelude, and the grandeur of Franck's "Redemption." Wagner's "Parsifal" prelude, and the funeral march and finale from the "Dusk of the Gods," constituted the remainder of the program.

## MANUSCRIPTS AT THE SALLE TOUCHE.

At the same hour one of the concerts of unpublished compositions was given at the Salle Touche. Numerous interesting works were presented. Unfortunately the writer was unable to be present. In all Paris no such unique opportunity is offered for an audition of meritorious works which have not as yet found their way to the press as in these concerts at the Salle Touche in the rue de Strassbourg.

## MILHAUD HISSED.

Another concert given simultaneously with the preceding was that of the Colonne orchestra. Here the public heard Beethoven, Wagner and Mendelssohn—the violin concerto interpreted by Quiroga—while two modern works which were given at this concert which not only served as a diversion but as a dramatic incident. The orchestral interlude, "Death of St. Alméne," by Honneger, was performed without disturbing the peace, but when Milhaud's second symphonic suite was given, pandemonium gained the upper hand. This characteristic French scene of exuberant demonstrativeness started during the performances of this very "modern" work, but, after the number was finished, it became a battle of the pro's and con's. The vociferous applause from the friends and admirers of the composer was not more spontaneous or more convincing than were the cat-calls, hissings and the invectives from

those who differed. The excitement continued during the following number, and it was only when the management resorted to a threat to expell the noise makers from the hall, that the audience resumed a semblance of calm.

In comparison to this event, the Sunday concerts bore the stamp of pure conventionality. One contemporary composition figured on the program of each orchestra, both of which thereby avoided the appearance of "neglect of the living." The Colonne orchestra introduced the symphonic tableau "The Repose of Canope" by G. Samazeuilh, and the Lamoureux orchestra a divertissement by Guy Ropartz.

## THE DEAN PARTICIPATES.

A very interesting concert was given quite recently at the Trocadero, more especially interesting by reason of the participation of Camille Saint-Saëns who played his "Rhapsody d'Auvergne," and his more recent work, "Cypres et Lauriers," the latter first performed the summer before last at Ostende. The illustrious dean of French composers is indeed rarely heard as a concert soloist and great interest naturally attached to the event. Although the master is in his eighty-sixth year, he is still pianistically far removed from senility, and in unimpaired possession of his creative musical faculties as clearly demonstrated in his virile and charming work "Cypres et Lauriers." From many viewpoints—all of which are opposed to Oslerism—it was a truly remarkable concert.

## A STRONG PULL.

One of the Paris papers relates the following anecdote of the conservatoire. At a recent competitive entrance examination the director of the famous school addressed the jury in the following manner:

"Gentlemen: I am in receipt of a letter of recommendation in behalf of a young lady candidate for the violin classes. The letter is from a prominent government official. I herewith request those members of the jury who are acquainted with the young lady in question to inform her of the uselessness of such a maneuver."

## ALICE FRISCA'S SUCCESS.

Alice Frisca's first Paris appearance at the American Women's Club was a good omen for her success at her first Paris recital which will be given on November 17. Miss Frisca, formerly known as Alice Mayer, played works by Moszkowski, Chopin, Liszt and Godard.

## "OEUVRE INÉDITE" OPENS ITS SEASON.

The interesting work of the "Oeuvre Inédite" opened its season on October 30 with a program consisting of chamber music, piano compositions and songs by Manuel, Flament, Raynal and Nagel, none of whom proved themselves to be supremely endowed with divine thoughts, although all of them possess superior technic. This is especially true of the trio for violin, viola and cello by Roland Manuel. A work of the advanced modern school, it is amazing with what facility and clarity the composer expresses the harmonies, none of them simple, with which he deals. There is, however, an entire absence of what the average music lover recognizes as ideas, and even the harmonic progressions are not beautiful.

One of the songs by Edouard Flament, "Dernier voeu," was rather attractive, though not modern, and his prelude and fugue for piano was agreeable though not of sufficient interest or originality ever to make its way into fields of larger musical endeavor.

Adrien Raynal's three pieces for cello and piano were frankly bad. The final number on this program, a violin sonata by Pauline Nagel, I was unable to remain for, owing to other engagements.

There was a good sized audience and the effort of Gabriel Bender and his associates is certainly meeting with the encouragement it deserves. The mere fact that a composer may hope for an early production of his work, no matter how radical it is, must prove a great incentive to serious effort. New York ought to take up the idea and establish something similar.

## FRISCA PLAYS FOR Mlle. GODARD.

Alice Frisca, American pianist, had the honor of playing recently for Magdeleine Godard, the sister of

Benjamin Godard, the famous composer, who expressed in vivid terms her appreciation and enthusiasm of Miss Frisca's interpretation of her brother's works, on a copy of one of which she inscribed: "A Mlle. Alice Frisca, en la remerciant de si bien jouer It Valse Chromatique de mon frère, Benjamin Godard."

## LAMOND A PARIS FAVORITE.

Frederic Lamond, the Scotch-French pianist, reputed interpreter of works of the classic school, is deservedly popular in France (where they really love the classics) and is always welcomed at his every appearance in Paris by a large audience and an enthusiastic reception. This was the case at his first appearance of the present season, October 19, at the Salle Gaveau, where he played a program less severely classical than is his wont, and demonstrated his ability to interpret the romantic school of Chopin and the modernist school of Scriabine no less felicitously than the more severe works of Beethoven and Brahms. Of these he played the Brahms variations and fugue, op. 24, and the Beethoven sonata, op. 110. Chopin was represented by the polonaise, op. 53, the berceuse and the mazurka, op. 7, No. 3, and Scriabine by the sonata, op. 19. On the same program were works by Liszt and Alkan.

Mr. Lamond is a most satisfying artist. Without possessing strong emotionalism, he has a solid, vivid, vigorous intellectuality which holds his audience and has an effect culminating in genuine enthusiasm. He is a sterling artist.

## DUSHKIN AT SALLE GAVEAU.

Samuel Dushkin is, unless I am misinformed, a Russian-Jewish violinist, and possesses to a marked degree the attributes and qualities of the two races as they emerge when applied to art. The warmth and generosity of his playing, the freedom with which he gives himself unsparringly to his task, seem to indicate his paternity, which would explain also the absence of the coldly classical in his art. This program on October 20 at the Salle Gaveau included works by Handel, Balakirew ("Song of the Lark"), Ben Amram ("Song of the Jews of Yemen"), Lala, Bach, Kreisler, etc., to which additional interest was lent by the manifest sincerity and depth of feeling of the interpreter.

## SWEDISH DANCERS NOW.

Last spring Jean Borlin, a Swedish dancer, gave a season of dance in Paris, which so encouraged him that he returned this October with a whole troupe, costumes, scenery, new compositions and all of the complex paraphernalia to which we have become accustomed through the efforts of the Russian Ballet. The effort of Jean Borlin and his associates is so obviously an attempt at rivalry that comparison with its elder Russian sister becomes inevitable. And this comparison leaves the Swedes without a leg to stand on, which, it must be acknowledged, is a serious predicament for a dancer or a troupe of dancers.

The program of this company may be divided into two categories; Scandinavian national works and works drawn from other sources. Their own national works were the best from a choreographic point of view, and only in these did the interpreters seem "natural" and "at home,"—but the music, by Alfvén, was bad.

In the other works—"Iberia," Albeniz; "Jeux," Debussy, and "Derviches," Glazounoff—the pale Swede could be glimpsed through the paint, and neither the costumes nor the scenery, nor the fine orchestra, nor the audience, nor the splendid Theatre des Champs-Élysées where the performances were given, served to thaw out the ice of the cold and passionless North. A dwarf may hide behind a mask and exclaim "I am a giant" but he will still be a dwarf; and a block of ice sometimes smokes in the rays of the hot sunshine, but the heat is truly in the sun, and in the ice is no fire in spite of the smoke.

So much for the Swedes. It is not technic they lack, but everything that makes technic worth while.

## AMERICAN MUSICIANS IN PARIS.

Among the distinguished American musicians who have been visiting Paris recently are Mayo Wadler, the brilliant young violinist who made his debut in New York a year

## AMERICAN MUSIC OPTIMISTS' AUDITIONS!

An audition, at which American Music must be used, will be held shortly by the American Music Optimists for the purpose of selecting worthy American artists and compositions to be presented at the several concerts given by the society during the season.

No financial remuneration can be offered but those desiring the benefit of a public appearance before a representative audience may apply to **Merced de Pina, 302 West 92nd Street, New York City, before March 1, 1921.**

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## DEBUT RECITAL

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November 26, Afternoon

2nd Recital

AEOLIAN HALL, NEW YORK

December 30, Evening

or two ago and is in Paris to consult with his manager, Mr. Kiesgen, as to his European appearances; Eleanor Spencer, who is making an European tour under the same management; Olga Samaroff, gathering atmosphere for her forthcoming American tour, and Arthur Shattuck, a more or less permanent resident of the French capital.  
F. P.

### Daisy Kennedy Invades New York This Week

To the list of Russian and Hungarian violinists, who have invaded America of late, is to be added a newcomer from Australia, Daisy Kennedy, who in private life is Mrs. Benno Moiseiwitsch, wife of the distinguished pianist.



DAISY KENNEDY,

Australian violinist, in private life known as Mrs. Benno Moiseiwitsch.

Miss Kennedy has been a prominent figure on the English concert stage for several years and she makes her American debut at a recital in Aeolian Hall on November 29. She is a native of Burra Burra, a mining town in Australia. At fifteen she journeyed to Prague to study with Sevcik. For the past six years she has resided in London where she enjoys a distinguished following.

### WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and recitals are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's note.]

#### E. Robert Schmitz, November 13

*Evening Mail*      *Herald*  
He is at once one of the most intelligent and imaginative pianists who has appeared in many seasons.      The number unveiled the pianist's failings. It was not his school.

#### William Robyn, November 13

*Evening Mail*      *Herald*  
Displaying a beautiful lyric voice admirable versatility in interpretation and a versatile diction.      His tone production was not always certain.

#### Idelle Patterson, November 14

*American*      *Evening Mail*  
She has not only a pleasing and well-trained voice, but is fortunate in the possession of much personal beauty and charm.      Her voice is uneven in its lower register.

#### Inez Barbour, November 15

*Evening Sun*      *Herald*  
Her voice was agreeable, clear and fresh.      As the list advanced her voice was not always at its best.

#### Emmy Destinn, November 17

*World*      *Evening Globe*  
Her voice dominated as it should. After her solo scene, she received three curtain calls which she deserved.      She suffered from an attack of registers, some of them rusty and rough.

#### Moranzoni, November 17

*Evening Globe*      *Post*  
Never did Mr. Moranzoni conduct "Aida" here so successfully as last evening.      Moranzoni, conductor, did not always dwell in complete accord with the singers.

#### Viola Waterhouse Bates, November 18

*Evening Mail*      *Tribune*  
In the group of modern English songs she was especially delightful.      Proved herself equally unable to cope with songs ranging from Handel to compositions by modern Russian and American composers.

#### Stell Anderson, November 19

*Times*      *Tribune*  
Made an artistic debut.      (Headline) Miss Stell Anderson gave evidence of mediocrity.

### SCHEDULE OF New York Concerts

#### Thursday, November 25 (Afternoon)

Flora Mora .....Carnegie Hall

Florence Bodinoff .....Aeolian Hall

#### Thursday, November 25 (Evening)

Mischa Levitzki .....Carnegie Hall

New York Philharmonic Orchestra .....Carnegie Hall

Winston Wilkinson .....Aeolian Hall

#### Friday, November 26 (Afternoon)

Rosa Simon .....Aeolian Hall

Schima Kaufman .....Stuyvesant Neighborhood House

Tollefsen Trio .....Brooklyn Academy

#### Saturday, November 27 (Afternoon)

Benno Moiseiwitsch .....Carnegie Hall

Alfredo Oswald .....Aeolian Hall

#### Saturday, November 27 (Evening)

Michael Nicastro .....Aeolian Hall

"America First" Concert .....Madison Square Garden

Destinn, Martinelli, Rothier, Nahan Franko's Orchestra.

#### Sunday, November 28 (Afternoon)

New York Philharmonic Society .....Carnegie Hall

Leopold Godowsky, soloist.

New York Symphony Orchestra .....Aeolian Hall

Percy Grainger, soloist.

United States Marine Band .....Hippodrome

Anna Fitziu and Rudolph Bocho, soloists.

Walter Gross .....Princess Theater

#### Sunday, November 28 (Evening)

National Symphony Orchestra .....Hippodrome

Mishel Piatro and Mana-Zucca, soloists.

Madison Square Garden Concert. Madison Square Garden

#### Monday, November 29 (Afternoon)

Daisy Kennedy .....Aeolian Hall

Marta De La Torre .....Aeolian Hall

Tuesday, November 30 (Afternoon)

Marguerite D'Alvarez .....Aeolian Hall

Tuesday, November 30 (Evening)

Philadelphia Orchestra .....Carnegie Hall

Letz Quartet .....Aeolian Hall

Lee Pattison, soloist.

#### Wednesday, December 1 (Afternoon)

Constance McGlinchey .....Aeolian Hall

Wednesday, December 1 (Evening)

Rosenblatt and Zimro Ensemble .....Carnegie Hall

Thursday, December 2 (Afternoon)

Symphony Society of New York .....Carnegie Hall

Cecil Fanning .....Aeolian Hall

#### Thursday, December 2 (Evening)

Boston Symphony Orchestra .....Carnegie Hall

F. Reed Capouillez .....Pilgrim Hall

Leon Ziporkin and Theodore Cella .....Aeolian Hall

### A Pilgrimage to "Mecca"

The other night I made a pilgrimage to "Mecca." Not to the holy city of Islam itself—when you see "Mecca," you will notice that in the play itself nobody ever really gets as far as that—but to the Morris Gest production at the Century Theater. Morris has been doing some gorgeous things in the last few seasons, but "Mecca" certainly eclipses everything that has gone before. In the first place, "Mecca" has a story which is thoroughly interesting and that story is set forth by a group of actors which must have been picked by someone who knew exactly the possibilities of each one (probably Morris himself). The tale itself is loose and diffuse—it must be, to provide a chance for all the gorgeous settings—but it is so knit together by the expert acting of Lionel Braham, Herbert Grimwood, Thomas Leary, Ida Mülle, and their associates that the interest grips from start to finish. And there is petite Hannah Toback, as the always-in-danger heroine, who sings some delightful songs in a warm, sympathetic voice. Speaking of the music, that which Percy Fletcher has provided and which plays a large part in the piece, is a masterpiece in its way, never obtruding but always providing just the appropriate atmosphere. It is splendidly scored and there is a large orchestra, which does fine work under Frank Tours' baton.

Then there is the production itself—the last word in what can be done on the stage. Words are quite inadequate to paint its manifold beauties. There is scene after scene of bewildering architecture and riotous color. But one scene deserves special mention, that with the huge staircase leading up to ruined Egyptian temples which stand out against the mysterious, dark blue night of the desert, one of the quietest effects of the evening, but of a marvelous magnificence. And on this staircase, Fokine has provided a ballet which is quite sui generis. Not the bacchanale—that is exciting enough, but we have had Fokine bacchanales before—but the Egyptian dance which precedes it, strikingly original, strikingly beautiful and in impeccable taste. That dance alone is worth a visit to the Century, and when one has all the rest of the varied spectacle besides—well, a Pilgrimage to "Mecca" is well repaid. (Congratulations, M. G. I.)      H. O. O.

### Eight Orchestras to Play Sowerby Overture

The name of Leo Sowerby looms with ever increasing prominence among those of American composers. It will be more prominent than ever this season, since no less than eight of our orchestras will include Sowerby's overture, "Comes Autumn Time," on their programs. This work was first performed at an orchestral concert made up entirely of Sowerby's compositions, given at Orchestra Hall, Chicago, on January 18, 1917, under the direction of Eric Delamarter. Under Walter Damrosch's direction the New York Symphony Orchestra played the overture in the spring of 1918. Mr. Damrosch has again scheduled it for performance this year. The Chicago Symphony and the Minneapolis Symphony orchestras included "Comes Autumn Time" among their earliest programs of the current season. It will be given further hearings by the symphonic organizations of Baltimore, Cleveland, Detroit, Philadelphia and

St. Louis. Mr. Sowerby has good reason to be proud of so enviable a record, which proves that a good American work is welcomed by most of our conductors.

### Tollefsen Trio in Concert

The Tollefsen Trio, which now consists of Carl Tollefsen, violinist; Mrs. Tollefsen, pianist, and Paul Kefer, cellist, will appear at the Brooklyn Academy of Music tomorrow, Friday evening, November 26, playing trios by Boellmann and Rubinstein. Each member of the trio will also be heard in solos.

### De Bruce the New Detroit Manager

Robert De Bruce of New York has assumed the management of the Detroit Symphony Orchestra, replacing Harry Cyphers who resigned to become associated with Loudon Charlton, the New York manager.

## JOSEF STOPAK



### BOSTON

AS NEW YORK AND CHICAGO, LIKEWISE IMPRESSED WITH STOPAK'S PLAYING AT HIS DÉBUT IN THAT CITY AT JORDAN HALL ON NOV. 14, 1920.

"A young man of earnestness and talent, he has made a beginning which shows how broad and artistic his aims are. Mozart's Andante gave him opportunity to employ his musicianship and taste in the singing of a simple but very beautiful melody. More versatility of technic and style was required by the Tartini-Kreisler variations, and these were interpreted by the violinist with justness of tempo and in the virtuoso manner."—*Boston Sunday Post*, November 14, 1920.

### YOUNG VIOLINIST, PUPIL OF THIBAUD, CREATES FAVORABLE IMPRESSION

"Mr. Stopak has a fine tone. His technique was wholly adequate. He displayed a purity of intonation and of musical taste. His phrasing, his general conception of the composition was worthy of a talented pupil of the admirable master, Mr. Thibaud; but Mr. Stopak's performance was not at all mimetic; not merely an echo; he had a mind of his own; he played as if he thought for himself, as one of whom the music had made a personal appeal. Not for a moment was there any cheap attempt to incite the steady applause that follows any sensational exhibition."—*Philip Hale*, *Boston Sunday Herald*, November 14, 1920.

"Except to those curious enough to have read the favorable reports of his playing in New York and Chicago, he was no more than a name, yet he proved well worth hearing. There is a certain stolidity in Mr. Stopak's manner of playing that fits better in the old than in the newer music, but despite this seeming indifference his interpretation is never really lacking in warmth.

"The program was agreeable and of a dignity that accorded well with Mr. Stopak's playing. It began with a concerto in A minor by Vivaldi. The appeal of these old Italian concerti is difficult to define; there is a satisfying 'largeness' about them. Akin to this sturdy music was an Intrada by Desplanes. In these pieces and in the Tartini-Kreisler variations on a theme by Corelli, Mr. Stopak was in every way admirable."—*Boston Evening Transcript*, November 15, 1920.

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Aeolian Hall, New York

## BOSTON ORCHESTRA "IN FINE SHAPE" AFTER ITS SOUTHERN TOUR

**Brahms' Fourth Symphony Shows the Splendid Condition of the String Section, Which, With the Orchestra, Has Now Obtained Its Normal Condition—Strube's Four Preludes for Orchestra Prove "Worth While"—Eva Gauthier Pleases as Soloist—Dai Buell, De Gogorza, Burgin, Radamsky, Sheppard, Stopak, Galli-Curci, Gunn, Shawe, in Recital Programs—Birgit Engell Makes American Debut—Other Concerts—Conservatory Elects New Trustees**

Boston, Mass., November 22, 1920.—The conspicuous success which attended the first tour this season of the Boston Symphony Orchestra has evidently done much to accelerate the recovery of this celebrated band to that state of "normalcy" which of old excited the envy of conductors everywhere. Not since the heyday of Dr. Muck's reign, for example, have the strings enjoyed such precision and sensuous warmth of tone as was revealed in the fine performance of Brahms' eloquent fourth symphony last Friday afternoon and Saturday evening in Symphony Hall. The rhythmic ardor of the opening movement and the tender beauty of the andante (for Brahms is tender when introspective—like most truly great men) have seldom been so agreeably translated into tone. As for the remaining parts of this monumental composition, it abounds in beauty of form, expressive power and generally pleasing effects—when the musically erudite composer was not distressing his protagonists and lending strength to his enemies by treading water in familiar Brahmsian fashion.

So much for Brahms! Two novel pieces stood on the same program: "Four Preludes for Orchestra," by Gustave Strube, conductor of the Baltimore Symphony Orchestra and formerly associated with the local band; and a symphonic poem by the modern Italian, Respighi, designed to portray in tones four of the fountains of Rome—"Valle Giulia at dawn," "Triton at morn," "Trevi at midday" and "Villa Medici at sunset." Strube's preludes, played for the first time, show a paucity of thematic invention—possibly excepting his pastoral and minuet—and a mastery of technical means. Respighi's musical conception of the fountains of Rome is a rare union of spontaneous response to an esthetic appeal, with comprehensive knowledge of ultra-modern orchestral effects. It has melodic interest and harmonic variety almost without end, together with that clarity and nobility which are perhaps the composer's Italian heritage. For a brilliant closing number the orchestra played "Till Eulenspiegel's Merry Pranks," flower of Strauss' early genius. To sense and communicate every ironic suggestion and biting innuendo of this fantastic music was easier for a Muck than for Mr. Monteux, although the French conductor did bring out its grotesque humor and interminable vigor. A highly enjoyable concert.

On the previous Thursday evening in Cambridge, Eva Gauthier, the interesting mezzo soprano, appeared as soloist with the Symphony Orchestra at the second concert of its Harvard University series. Mme. Gauthier, clad (in a manner of speaking) in a characteristically original costume, showed that she could sing as well as interpret, using an exacting aria from Donizetti's "Lucrezia Borgia" for that purpose. Of greater interest, however, was the soloist's superb interpretation of Bainbridge Crist's "Chinese Mother Goose Rhymes." Mr. Crist's skilful instrumentation of these quaint pieces gives them the appropriate Oriental coloring; and Mme. Gauthier, always imaginative, made them very effective indeed. For orchestral pieces Mr. Monteux presented Sibelius' vivid symphony in E minor and Beethoven's dramatic "Leonore" overture, No. 3, both heard at Boston concerts.

### DAI BUELL WARMLY APPLAUDED.

Dai Buell, the charming young pianist, gave her annual recital November 17 in Jordan Hall. As usual, Miss Buell's program was of uncommon interest. It included the following compositions: fantasia in C minor, Mozart; some dances, op. 26, Chausson; "The Holy Boy" and "Fire of Spring" from "Preludes," Ireland; etude, Scriabine; scherzo, Guy-Ropartz; four little pieces from "Paraphrases" with Liszt prelude; polka and marche funebre, Borodin; berceuse, Rimsky-Korsakoff; cortege, Liadow; fourth sonata (Keltic), op. 59, MacDowell; "Song Without Words," No. 37, Mendelssohn; "Zanies" (MS.), Titcomb; etude, Schlozer.

Miss Buell merits warm praise for her diligent search of novel music. Her playing, always marked by technical ease, has gained in transparency and in interpretative authority. In her zeal to express the emotional content of her music, Miss Buell occasionally distorts rhythms, as in the charming dances by Chausson, heard here for the first time. She struck fire in an eloquent performance of MacDowell's "Keltic" sonata, effectively revealing its tonal magnificence and poetic beauty. The four little Russian pieces with the Liszt prelude are interesting, if not highly significant. The performance of these pieces, in which Miss Buell was assisted by a child, little Narcissa Varnie, who played a juvenile theme in the upper register of the keyboard, was warmly applauded by the audience. The pieces by Ireland are individual and made a favorable impression, particularly "The Holy Boy" with its Christmas carol atmosphere. Miss Buell was recalled by her enthusiastic listeners and added to the program.

### DE GOGORZA AND BURGIN IN JOINT RECITAL.

Emilio De Gogorza, baritone, and Richard Burgin, the admirable young concertmaster of the Boston Symphony Orchestra, gave a joint recital in Symphony Hall November 18, for the benefit of the local branch of the National Civic Federation. Mr. Burgin made a decidedly favorable impression on this occasion, his first appearance as soloist in this city. He gave a thoroughly adequate performance of Tartini's sonata of the "Devil's Trill," disclosing splendid technical command of his instrument, faultless intonation, a beautiful tone and the phrasing of a musician. Mr. Burgin also enjoys emotional understanding of the music which he seeks to interpret, without sentimentalizing over it. His lighter numbers included Wilhelm's arrangement of Wagner's "Album Leaf," Juon, "Valse Mignonne," Kreisler's transcription of Pugnani's "Prelude and Allegro," "On the Wings of Music," Mendelssohn-Achron,

Sarasate's arrangement of a fantasy from Bizet's "Carmen." Mr. Burgin's playing of Haydn's charming "Gia la Notte" as one of his encores will not soon be forgotten.

### SERGEI RADAMSKY AND EDNA SHEPPARD HEARD AT BRAY HALL.

Sergei Radamsky, the noted Russian tenor, and Edna Sheppard, the accomplished pianist, gave a recital November 17, in Bray Hall, Newton, Mass. Miss Sheppard also accompanied Mr. Radamsky. The tenor gave a fresh demonstration of his familiar abilities in songs by Giordani, Titcomb, Borodin, Rachmaninoff, Rimsky-Korsakoff, Moussorgsky, Redman and three pieces by H. O. Osgood. Miss Sheppard's numbers included three studies out of Chopin, and pieces by Hopckirk and Dett.

### JOSEF STOPAK PLEASURES AT FIRST APPEARANCE.

Josef Stopak, heralded as protégé of Jacques Thibaud, made his local beginning as a concert violinist November 13, in Jordan Hall. Mr. Stopak's exacting program was obviously designed to test his abilities as technician and interpreter. It opened with an arrangement by Nachez of Vivaldi's concerto in A minor, played with organ and piano accompaniment; continued with an arrangement, also by Nachez, of Desplan's "Intrada," Bach's prelude in A major (for violin alone); Saint-Saëns' transcription of an andante by Mozart and the Tartini-Kreisler variations on a theme by Corelli; proceeded to Vieuxtemps' fifth concerto, and concluded with pieces by Tchaikowsky, Rode-Thibaud, Guiraud and Wieniawski. Rudolf Gruen accompanied the violinist.

In a general way, it may fairly be said that Mr. Stopak met the test of his program adequately. Possessed of a fluent technic and a good sense of rhythm, he has a fine start to fame as a violinist. His present handicaps are few, mainly occasionally inaccurate intonation and the appearance of not always responding to the emotional message of the music—when there is such a message. He was particularly effective in numbers requiring breadth of style and musical phrasing—as for example in the old Italian concerto and in the piece by Desplan. Mr. Stopak was warmly welcomed by a good sized audience and he lengthened the program accordingly.

### BIRGIT ENGELL IN AMERICAN DEBUT.

Birgit Engell, the Danish lyric soprano, sang for the first time in this country November 17, in Jordan Hall. Mme. Engell's program was as follows: "Arie de Larissa" from "Il trionfo de Clelia," Gluck; "Nina," Pergolesi; "Quel ruscelletto," Paradies; "Amarilli," Caccini; "La Procession," Franck; "Le Bonheur est chose legere," Saint-Saëns; "Quelle Souffrance," Lenormand; "Krist Carnets Vaggsang" and "Vakna min syster," Erkki Melartin; "Flickan kom ifran sin asklings," Jean Sibelius; "Vor den Fenster" and "Sandmanchen," Brahms; "Freundliche Vision" and "Ständchen," Strauss; "A Slav Cradle Song" and "Pastorale," D. Corval Rybner; "Pierrot," Winter Watts; "A Spring Fancy," Densmore.

Mme. Engell did not disappoint the music lovers who had heard of her successes in Europe. Her voice is a lyric soprano of good range, and she uses it with no little skill. Her tones are rich and full, especially in the middle and low register, and her enunciation is admirable in whatever language she sings. As an interpreter, Mme. Engell is better equipped emotionally to do justice to songs of a vivid dramatic nature—witness her singing of Sibelius' narrative of the girl betrayed by her lover; Franck's noble "La Procession"; the impassioned "Vor den Fenster" by Brahms, and the songs by Strauss. The bright humors and light fancies of the songs by Saint-Saëns and Winter Watts quite evaded her. But there is ample compensation in the general excellency and the pervading musical intelligence of Mme. Engell's work. The singer was materially aided by her thrice admirable accompanist, Coenraad V. Bos.

### ALEXANDER GUNN GIVES PLEASURE.

Alexander Gunn, the talented young pianist, gave a recital November 17 in Jordan Hall, confirming the excellent impression which he made last year. His program, which comprised largely modern pieces, was as follows: Italian concerto, Bach; sonata, Ravel; Keltic sonata, MacDowell; "Les Marionnettes," "Le Pastour," "Chanson de L'Escarpolette," "Petites Litanies de Jesus," Grovlez; "Le Tombeau de Couperin," Ravel; "Voiles," Debussy; Irish march-jig, Stanford-Grainger. Mr. Gunn is rapidly making a distinct place for himself as a highly individual pianist. Adequately equipped technically, he has that command of touch and tone and the imagination with modern piano music that distinguishes his teacher, George Cope—note his admirable performance of the charming pieces by Grovlez, of Ravel's altogether charming sonatine and Debussy's shimmering "Voiles." Mr. Gunn was applauded enthusiastically and played a number of extra pieces.

### GALLI-CURCI DRAWS CUSTOMARY THRONG.

Amelita Galli-Curci returned to Boston for her second recital of the season on November 14, in Symphony Hall. Mme. Galli-Curci, who is quite a favorite in this city, was heard by a crowd which overflowed the auditorium, every available place being filled. The singer gave much pleasure to her hearers in a list of pieces which comprised old Italian and English airs; ornate numbers, including Bellini's "Qui la voce" from "Puritani," "Echo Song" by Bishop, Rimsky-Korsakoff's "Hymne au Soleil," from "Le Coq d'Or," and songs by Debussy, Fauré, Widor, Treharne, Samuels and Beecher. The concert was marked by the customary frenzies of her admirers, followed by the

now traditional encores out of Weckerlin and English folk music.

### OULUKANOFF'S PUPILS PLEASE.

The advanced pupils of N. Oulukanoff, baritone of the original Boston Opera Company and eminent vocal instructor, displayed their ability in a concert, November 12, in Jordan Hall. The program was as follows: "This Evening," from "Pique Dame," Tchaikowsky (Araxy Mooradian and Frances Tomajan); "Song of Shepherd Lehl," Rimsky-Korsakoff, and "Morning," Oley Speaks (H. Sarkis); "Serenade," Schubert, "After," Tosti (Frances Tomajan); "Lungi dal caro bene," Sarti, "Slumber Song," Gretchaninoff (Araxy Mooradian); "In questa tomba oscura," Beethoven, "Non piu andrai," Mozart (William Tomajan); "Qui dei Contrabbandieri," Bizet, "The Bird of the Wilderness," Horsman (Harriet Webb); "O tu que in seno agli angeli," Verdi, "Thou art like the Dawn," Vragel (Vasilii Pytel); "Casta Diva" from "Norma," Bellini, and "Birthday," Huntington Woodman (Rose Bachoveth); "Una furtiva lagrima," Donizetti, and "E lucevan



N. OULUKANOFF,  
Baritone and vocal instructor.

le stelle," Puccini (Ban Helfen); "Pace mio Dio," Verdi, and "Torna amore," Buzzi-Peccia (Rose Eydenberg); quartet from "Rigoletto," Verdi (Rose Bachoveth, Frances Tomajan, V. Pytel, William Tomajan). The singers reflected, to a large extent, the vocal and interpretative authority of their well known teacher. A good sized audience applauded the singers vigorously. Mr. Oulukanoff is to be commended for the zeal with which he provides opportunity for his pupils thus to be heard in public. As an indication of his energy and enterprise in this direction, an announcement in the program was to the effect that an operatic performance will be given by his pupils early next spring with orchestra and costumes.

### LOYAL PHILLIPS SHAWE PRESENTS PROGRAM.

Loyal Phillips Shawe, the well known baritone of this city, gave a recital November 18 in Jordan Hall. Mr. Shawe was heard in an interesting program which comprised the following pieces: "Where E'er You Walk," Handel; "Love's Pleading," Strauss; "Among the Stars," Weingartner; "Hush the Song of the Nightingale," Gretchaninoff; "In the Silence of Night," "The Isle," "God Took From Me Mine All," Rachmaninoff; four Jester songs—"Tra-la-la-lie," "Serenade," "Will o' the Wisp," "Under the Rose" and "Song of the Genie," Granville Bantock; "Breakfast Time," "Seumas Beg" and "Westland Row," from the song cycle "The Rocky Road to Dublin," Tom Dobson; "Into a Ship, Dreaming," Bainbridge Crist; "Diogenes," Constance Herreshoff; "Roadways," John Densmore.

### PUPILS OF A. R. FRANK WIN FAVOR IN PAGEANT.

A symbolic pageant showing the progress of the negro race from its origin in Africa to the present time through education was given November 16 in Symphony Hall, for the benefit of Atlanta University. The most interesting feature of the production was the singing of negro spirituals by a chorus of 100 voices, led by Edward H. S. Boatner. Mr. Boatner, who is a pupil of A. R. Frank at the Boston Conservatory of Music, gave effective proof of his own vocal resources in songs by Burleigh and Dett.

### CAROLINE HUDSON ALEXANDER WITH APOLLO CLUB.

Caroline Hudson Alexander, soprano, was the soloist at the first concert of its fiftieth season of the Apollo Club, November 16, in Jordan Hall. Mme. Alexander exhibited her familiar and widely praised talents in the exacting air "Bel Raggio" from Rossini's "Semiramide," and in songs by Henschel, Rogers, Mana-Zucca and Densmore. Mme. Alexander also assisted the club in its singing of Stevenson's "Omnipotence."

### NEW TRUSTEES AT CONSERVATORY.

Edwin P. Brown, president of the United Shoe Machinery Company; Robert Winsor, Jr., of Kidder, Peabody Company, and H. Wendell Endicott, of the Johnson-Endicott Company, are new trustees of the New England Conservatory of Music, elected for a term of four years at the annual meeting of the trustees held at the Conservatory on November 18. Charles Dennee, representing the Alumni Association, was elected a trustee for one year. The following were re-elected trustees for four years: (Continued on page 58.)

## MODERN PIANO VIRTUOSITY

(Continued from page 7)

Absolute music is no doubt the highest form of musical conception, because in its expression it stands solely on its own medium, its own merits. But that does not mean that all of the devices of so-called program music should be belittled. Much of the modern repertory for the piano is written from neither viewpoint, but only for the sake of the instrument and conceived entirely from and for its resources. This naturally is the shallowest form of expression and from a timely musical standpoint has only a passing value, if any. But much of it is so well written that pianistic ambition can be awakened to a marked degree, and thus it is not entirely devoid of justification. Is not every spinning song based upon a purely pianistic trick or a make-believe device? Still there is much music to be sung to such an accompaniment. The fact is that a close, deep study of the modern writers will convince us that they are much nearer the old standards than we might have supposed. Take, for example, the "Jeux d'eau," by Ravel. What a wonderful career this little masterpiece has had. The prize for sheer ugliness was given to it at its first London performance. As I read of it, I felt that it was either new or the work of an amateur, so I sent for a copy. Later I gave it its first hearing in America amid the amazement of a very clever Chicago audience. That was some fifteen or sixteen years ago, and today any advanced student with a little self pride plays it with assurance and conviction, and the public has accepted it. So it is with many, many other works, of which there is no room to speak here.

To give the student an adequate list of good modern works is not possible, but he should interest himself in the pillars of the new expression first. He must understand the language of the masters of today to be prepared for those of tomorrow. But he must also inquire for new names that as yet have no commercial value. A few publishers there are who seem interested in young composers, and who help them to come to the fore. Even some of the musical papers are beginning to do their share in speaking of works that are in print, but have not been performed. Now the orchestras are starting the most laudable institution of performing at trial rehearsals manuscript works of young composers.

In this way a movement that promises well for the future is gradually gaining impetus. From it the teacher and student in the United States of America should learn how to share in the encouragement of the native youngsters who have chosen the thorny path of the masters and are willing to fight the uneven battle for far-away glory and no-earthly-returns-in-sight.

Teachers usually give the complimentary or so-called professional copies of new works sent by the various publishers just one superficial glimpse. If the music looks black they don't take the trouble to "deconcentrate" the composer's ideas by slow study and by trying to work up to tempo at least part of the composition. If the music looks white or easy, they run through it on the surface without realizing that deep emotion in interpretation comes alone through continuous study.

Every new publication must pass your hands twice or three times before it can be discarded rightfully. The student who cannot claim the privilege of free copies must go to the music store and simply inquire for something new. The unknown author should attract him as much as the established one. He must learn, as I said before, to visualize the printed text. That is, to hear the music with his spiritual ears and lift the musical content out of the silent paper with the power of imagination.

In this age of psychic research every teacher should endeavor to encourage the student not only in musical and technical ambitions, but also in the art of expression, to make a note sing not for the sake of tonal beauty alone, but for the human appeal. The invisible, that comes up from our "within," this wonderful reality of the unseen, plays a much greater part in our musical life than we generally realize. If it is possible to send emotional currents through our fingertips into this man-made instrument and move the listeners through soundwaves—at an angle of forty-five degrees—it is not on account of our pianistic and musical knowledge alone that we are able to do so, but through the presence of that still undefined and mysterious force that we have chosen to call the soul. The achievement of pianistic effort, however, is to make it possible for that soul to leave our body through the fingertips and bring life into the glorious compilation of steel, wood, iron, ivory, felt: the modern piano.

It is impossible to outline in this short chapter all of the new ideas with which the student ought to acquaint himself. The study of modern études and pieces, however, will bring him face to face with as many new and interesting problems as he can possibly desire.

## Tetrazzini Made Honorary Member of D. A. R.

Representatives of New York's most exclusive social set were present in large numbers at a reception that was recently given in honor of Mme. Tetrazzini by Mrs. John King Van Rensselaer, the noted social leader of Newport, Philadelphia and New York. The diva was thus accorded a most unusual tribute, as it was the old Knickerbocker coterie that honored her, members of families that trace their ancestry back to the founders of the United States. Mrs. Van Rensselaer herself is famed as an authoress and historian and has written a history of Newport that is conceded to be an authoritative recount of the foundation and settlement of that famed social capital.

The reception was twofold, as it served to inaugurate the foundation of a new patriotic society which had its inception with Mrs. Van Rensselaer, who is also the founder of the Colonial Dames of America. The new organization is termed Patriotic New Yorkers and will have as its object the Americanization of foreigners who migrate to this country. Mme. Tetrazzini promised that she would interest herself in the work. Members of the Rufus King Chapter of the Daughters of the American Revolution were also present. Among the noted social leaders who greeted Mme. Tetrazzini were Mrs. Schuyler Warren, Mrs. Adrian Iselin, Mrs. Rufus King, Sylvia Van Rensselaer, Mrs. Christopher Wyatt and others. Mme. Tetrazzini was elected a charter member of the Patriotic New Yorkers.

She wore the Red Cross Medal of the First Class of Italy, which the Italian Government presented to her for her war work. This rare decoration was given to three other women only: Queen Elena of Italy, the Dowager Queen Margherita and the Duchess d'Aosta.

## Kraft an American with American Ideals

Arthur Kraft is an American singer, American trained, who is rapidly establishing himself in the mind of the public as a lyric tenor of pre-eminent attainments. His progress has been one of gradual unfoldment, every step of his career having been gained by sheer merit, with his artistic stature continually taking on a larger measure, until now he is a personality of the music world.

Mr. Kraft is a typical American, having been born in Buffalo, N. Y. He has the almost unique distinction among singers of prominence in that he has a diversified educational background, for he studied law at the same time music beckoned. But beyond achieving the right to practise law, Mr. Kraft did not let it deter him from the musical goal he set for himself when, as a tiny choir boy in St. Chrysostom's Church in Chicago, he created a sensation with his first solo.

He has the temperamental gifts that make the pre-eminent successful concert singer. His programs are arranged with intelligence and a strict adherence to the highest artistic ideals. And what is true of his programs is equally true of his singing. His voice, of splendid carrying power, has throughout its wide range a mellow quality that lends itself admirably to every shade of vocal expression. Essentially lyric in character, there is not lacking, however, the true dramatic instinct which the singer knows so well how to employ when occasion requires.

Mr. Kraft has filled many important recital and oratorio engagements throughout the country and his recitals in New York, Boston and Chicago promise to place him firmly in the public consciousness as one of America's leading tenors.

## A Rare Tribute to Havens' Art

It is not often that an artist receives such a tribute as Raymond Havens was paid after his Bangor recital, October 27. The leading musicians of Bangor sent a signed appreciation to the Bangor News as follows: "Editor of the News—We, the undersigned, desire to express through your paper our deep appreciation to Faith Hinckley for bringing to Bangor that superb pianist and great artist, Raymond Havens. His splendidly arranged and diversified program was enjoyed as a rare exposition of true art, and no pianist who has visited Bangor in recent years has given more inspiration to students and teachers alike as did Mr. Havens on Wednesday evening."

## Lajos Shuk's Recital in December

Lajos Shuk, the cellist, who has succeeded Gerald Maas at the cello desk with the Letz Quartet, is an artist who has won wide recognition in Europe. As soloist he has appeared with the leading orchestras in Berlin, Prague, Vienna and Budapest, and in recital he has invaded such remote

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cities as Constantinople and Sofia. He studied in Berlin with David Popper, the cellist, who is well known in New York, and also with Hugo Becker, winning two artist's diplomas at the Berlin Hochschule. Among his extraordinary experiences have been command appearances for the late Queen of Roumania (Carmen Sylva), the Czar of Bulgaria and the Sultan of Turkey.

In ensemble recitals he has appeared with Erno Von Dohnanyi, Henri Marteau, David Popper and Mischa Levitzki. His initial appearance in America was in a joint recital with Josephine Luchese in Bridgeport, Conn., on October 13. On account of the many engagements which he will fill with the Letz Quartet he will be available for only a limited number of individual dates. He appeared with the Letz Quartet at the New York Hippodrome on November 21 and in December will give an Aeolian Hall recital.

## More Praise for McConnell-Sisters

Harriet McConnell, contralto, and Marie McConnell, soprano, continue to be showered with praise and applause on tour in the Keith circuit in a splendid little sketch called "Thrills and Frills." They were booked to appear in Pittsburgh during the week of November 8, Indianapolis the 15th, and Louisville the 22nd. On the occasion of their Cleveland engagement, the critic of the News of that city, in reviewing the bill, said that he could not recall having heard such beautiful, fresh voices singing in vaudeville for a year at least, and that they were a real artist treat. He further stated that theirs are the kind of voices that people pay \$3 to hear in recital.

## Mishel Pastro with Orchestra

Mishel Pastro, one of the season's new violinists who created quite a stir following his debut last week, will make his first appearance in New York with orchestra on Sunday evening, November 28, at the Hippodrome.

He will play Lalo's "Symphony Espagnole" with the National Symphony Orchestra. Mana-Zucca, the popular pianist and composer, will be the other soloist that evening.

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## WHAT IS THE MATTER WITH CHICAGO?

When the Now Famous and Loudly Acclaimed London String Quartet Makes Its Bow in the Windy City, the MUSICAL COURIER Critic Finds Only Seven Professional Musicians in the Orchestra—Rachmaninoff, Anna Case, Jacobsen, Moiseiwitsch Among the Recitalists—Pupils' Concerts Attract—Apollo Club's First Performance—Lake View Society Announces Scholarship Contest—Conservatory Notes

Chicago, Ill., November 20, 1920.—The London String Quartet made its first bow to a Chicago audience under the direction of Rachel Bussey Kinsolving at the Blackstone Theater, Sunday afternoon, November 14. The eulogious tributes paid this splendid organization by the Eastern press late last summer were justified by the splendid rendition of their program here. As has already been stated in these columns, Chicago's professional musicians patronize but little the art in which they are interested and from which they make their living. The London String Quartet had been heralded as one of the foremost organizations of its kind in the musical world, yet only seven professional musicians were recognized on the main floor and their names are published in alphabetical order: Hanna Butler, soprano; Gordon Campbell, Frederik Fredrikson, violinist; Hans Hess, cellist; Leon Sametini, violinist; Frederick Stock, conductor of the Chicago Symphony Orchestra, and Alexander Zukowski, second concert master of the same organization. Curiosity, if nothing else, should have packed the Blackstone Theater with professional musicians, especially those who profess a liking for chamber music, but who were again conspicuous by their absence. The London String Quartet has always been praised to the skies by the MUSICAL COURIER; therefore, the work of this reviewer is simplified in that his opinion coincides with those of his colleagues. The program consisted of the Mozart D minor quartet, No. 13, the folk song quartet, op. 18, by H. Waldo Warner; two sketches by Eugene Goossens, and Beethoven's quartet in E minor, every one played with that musicianship expected from such worthy exponents of chamber music. It is regrettable that the London Quartet will not return to Chicago this season, but let it be hoped that annually they will pay a visit to the Windy City, where already they hold a most exalted position in the hearts of the devotees of the higher class of music.

### RACHMANINOFF PACKS AUDITORIUM.

That Rachmaninoff is one of the very few pianists nowadays who pack the vast Auditorium Theater for a piano recital vouches for the popularity of and esteem in which the public holds this master. While one may wish for a more beautiful, velvety tone than Rachmaninoff produces, or piano playing less mechanical and more sympathetic or soulful than is Rachmaninoff's, one does not lose sight of the fact that here is a master, at whose powerful, forceful

technic, one must marvel. Be that as it may, Rachmaninoff is Rachmaninoff and he has legion of admirers and followers, as was shown by the manner in which the houseful at the Auditorium acclaimed him to the echo, demanding many more numbers than the printed list, which included his own B minor prelude, the Beethoven E minor sonata, four songs without words of Mendelssohn, three Chopin numbers, Grieg's "On the Mountains," Rachmaninoff's new "Two Etudes-Tableaux" and the Liszt "Rhapsodie Espagnole." So great is Rachmaninoff's vogue in the Windy City that F. Wight Neumann, under whose direction this recital was given, announces a return engagement for February 6.

### ELEANOR EVEREST FREER'S PORTUGUESE SONNETS HEARD.

The first of the four afternoons of music, which are given for the benefit of local and foreign philanthropy, was heard by a goodly audience at Orchestra Hall Foyer, November 15. The program served to introduce the first eleven of Eleanor Everest Freer's musical setting of Elizabeth Barrett Browning's "Forty-four Sonnets from the Portuguese." These, sung by Mrs. John Sidney Burnet, proved, as all other Freer compositions, of musical worth and interest, and as such received the hearty approval of the listeners.

### ANNA CASE AND SASCHA JACOBSEN SHARE HONORS.

Finally the Central Concert Company concerts are beginning to receive the patronage they so justly deserve. The third of these series, given November 15, was listened to by an audience which practically filled Orchestra Hall and whose enthusiasm was thorough evidence of their enjoyment. Anna Case, soprano, and Sascha Jacobsen, violinist, were the artists presenting the program, making an excellent combination for joint recital. Miss Case, a revelation to the eye, pleased greatly with her charming singing of three Sixteenth Century numbers by Fasole and Stradella and one Old Flemish, a group comprising "Chanson douce" by August Ohrstrom-Renard, Massenet's "J'ai dit aux étoiles," an old Norwegian "Boat song" and Sibelius's "Girometta" and a group made up of Horsman's "The Dream," Farley's "Nightwind," Anne Miller's "Boats of Mine" and the waltz song from "Romeo and Juliet." Miss Case won a huge and well deserved success. Sharing in the evening's honors, Sascha Jacobsen accomplished some excellent violin playing; he is a young artist with much in his favor—admirable technical facilities, lovely tone, fine musicianship and style. These characterized his playing of the Kreisler arrangement of the prelude and gavotte from a Bach sonata, the Paganini D major concerto and Spalding's "Alabama," Schubert-Franke's "Valse Sentimentale" and Sarasate's "Spanish Dance." He was accorded a rousing reception.

### NORTH SIDE TURNER HALL CONCERTS.

As this concert hall is not included in the itinerary of the regular journalistic musical scribes, this description is made by an irregular one. The North Side Turner Hall concerts on a Sunday afternoon are indeed interesting. There will be found an audience of about 1500 hungry and enthusiastic music lovers, seeking pure and sane enjoyment. The audience is not of the "melting pot" variety, nor cosmopolitan, but about ninety-five per cent. Teutonic. If the audience is not cosmopolitan, the program certainly is, containing selections from Wagner, Meyerbeer, Mascagni, Koszkowski, Leoncavallo, Rossini, Milloskey and not to forget Ballman. The orchestra is a very good one, playing with great spirit and enthusiasm and includes several of the best players of the Chicago Symphony Orchestra. The conductor, Ballman, is unique in many ways and rules supreme in his realm. On the main floor are numerous tables, which once upon a time were innocent of coverings. Now they are topped with snowy white cloths. The late lamented "Culon-Fils-backer" so ably apostrophized by the well known and redoubtable James Huneker, is noted for its absence, but in its place one finds the aromatic Mocha and Java interlarded with such toothsome edibles as Wiener

Tarton, Apfel Strudel, Mohu Strudel, Berliner Windbeutel, etc. Paterfamilias with the Frau and kinder, were so interested in the music, that often the Mocha and Java would get cold and the cakes dry. Such demonstrations, approval and appreciation one rarely finds at any concert, and when the folk songs were played the audience joined heartily with the orchestra. Several soloists also participated, vocal and instrumental, and their work was of a high order. Another noteworthy fact was that not one person left the hall before the last note had been played, and then a great many lingered and like Oliver Twist asked for more.

The above concerts was reviewed by Martin Frank, a habitue of concert halls.

### MARY WOOD CHASE SCHOOL GIVES PROGRAM.

A benefit for the Home for the Aged was given at the home of Mrs. Alex MacLean, November 15. Zetta Gay Whitson, violinist; Charles Link, tenor; Paul Snyder, pianist, and Violet Martens Link, accompanist, of the faculty of The Mary Wood Chase School of Musical Arts furnished the program.

### CONTINUOUS SUCCESS FOR WITMARK SONGS.

Cardon V. Burnham has just returned from a three weeks' engagement at the Des Moines Theater, Des Moines, Iowa, where he used "Sunrise and You," Penn; "Sorter Miss You," Clay Smith, and "Awake, Dearest One," by Ball, with great success.

### APOLLO CLUB'S FIRST CONCERT.

Last summer this office of the MUSICAL COURIER took exception to the methods employed by the management of the Chicago Apollo Club in securing local artists at a fee of fifty dollars and stated at the time that artists who would appear for such a meager fee could not have any drawing power. Although the officials of the club wrote letters of protest, this office must have been right, judging by the house on hand on Thursday evening, November 18. Some kind daily critic stated that "an error of the management placed the Apollo appearance coincident with the second night of the opera season, in consequence of which the audience was considerably less than the usual Apollo attendance." Although the work of the Apollos is always excellent under the direction of Harrison M. Wild, the public wants better talent than that secured on this occasion by the management. True, the opera had its second performance with the great Raisa, and due to that fact the vast Auditorium was nearly sold out, but operagoers are seldom oratorio devotees and the lack of patronage of the Apollo concerts in the last few years has probably been due solely to the talent engaged. Cheap products are often expensive and the veracity of this axiom is often demonstrated.

Elgar's "The Music Makers" had on this occasion its first hearing here. It is a work of considerable merit, and under the direction of Harrison M. Wild, was given a splendid reading. Having used the space allotted this concert to criticize anew the management, little can be said concerning this remarkable work or Hadley's "The New Earth." James Haupt, tenor, who recently made a rather unsuccessful debut in recital, was just about as successful in the oratorio field. Mina Hager was also miscast, as her voice is too light for oratorio, and her place is either in the salon or small hall. The other soloists were Olive June Lacey, soprano, and John Sheehy, bass. The soprano and the bass were about on an equal par of efficiency with the contralto and tenor. Many men must have resigned from the Apollo Club or many women have been admitted. Be it for this, that or any other reason the balance of the performance suffered by the inequality between male and female voices, the latter at times completely drowning the other.

The next concert is announced for December 26, when a performance of the "Messiah" will be given.

### JOHN J. HATTSTAEDT WITNESSES PUPIL'S NEW YORK DEBUT.

John J. Hattstaedt, president of the American Conservatory of Music, has recently returned from New York, where he witnessed the debut of Stell Anderson, pianist, at Carnegie Hall. Miss Anderson is the third pupil of the American Conservatory to give a New York debut recital, the other two being Ruth Ray and Amy Emerson Neill, violinists.

### BUSH CONSERVATORY HAPPENINGS.

A series of interpretation classes are given every Wednesday afternoon at Bush Conservatory. These classes are under the general direction of Edgar A. Nelson and enlist the cooperation of many of the artist teachers of the faculty.

The fundamental idea of the course is a free discussion of the underlying principles of musical interpretation as applied to the various branches of musical expression. There will be musical illustrations in each class and round table discussions.

Last Saturday afternoon, November 13, a recital was furnished by Eleanor Quimby, soprano; Glenn A. Drake, tenor (artist pupils of Charles W. Clark); Melita Krieg, pianist (artist pupil of Edgar Nelson); Marion Levin, violinist and Lorine Chamberlin, pianist.

### CLEVELAND BOHNET PRESENTS TALENTED PUPIL.

Another talented student from the class of that efficient piano teacher, Cleveland Bohnet, was presented in recital November 11, at the America Conservatory Recital Hall, in the person of Esther Arneson. After having heard the young pianist play the Beethoven sonata No. 2, one was convinced that she is a most talented young lady and that these talents have been carefully guided along proper lines, so that she plays so well as to call for highest praise. Other numbers on her program, which showed the excellent work of her able mentor, were the Foerster concert etude, a Chaloff scherzo, Sturkow-Ryder's "Imps,"

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MacDowell's "Concert Etude," the Chopin B flat minor scherzo, Schumann's "Evening" and the Paganini-Liszt Variations—a most taxing program for such a young pianist. It was very well done.

#### CHICAGO MUSICAL COLLEGE NOTES.

Florence Bergendahl, a student of the vocal department, won great success in a recital given at Clinton, (Iowa) last week. "Her rendition of 'The Grey Wolf' by Burleigh," wrote the reviewer of music for the Clinton Advertiser, "alone placed her in the artist class."

Granville English, student of Rudolph Reuter, is touring extensively as soloist and accompanist on the concert tour of Myrna Sharlow, of the Chicago Opera. Irene Zinter, student of the piano department, will appear in a recital under the auspices of the Campbell Park Presbyterian Church, November 24. A very successful concert by students of the preparatory department was given by the Chicago Musical College, November 10.

The concert that was given by the Chicago Musical College in Ziegfeld Theater last Saturday morning was presented by students in the piano, violin and vocal departments.

#### SEVENTH SCHOLARSHIP CONTEST OF LAKE VIEW MUSICAL SOCIETY.

The seventh annual scholarship contest of the Lake View Musical Society of Chicago will be held in the spring of 1921. This contest is open to all qualified music students of Cook County. Prizes will be awarded to the successful contestants in piano, voice, violin, and cello, providing there are at least ten contestants in a department. The contestants must be under twenty-five years of age. No prize winners may compete the following season, and no contestant who has won a first prize will be eligible for another. A letter of application from the student, and a letter of recommendation from the teacher with whom the applicant shall have studied the whole of the present school year, will be required. Minimum age limit for piano, violin, and cello is fifteen years; for voice, eighteen years.

#### REQUIREMENTS.

##### PIANO

1. First movement of a sonata. Beethoven—op. 53, 57, 109, 110, 111. Chopin—Two sonatas. Schumann—Two sonatas. Brahms—Two sonatas. MacDowell—op. 50, 45. Etudes—Chopin. Any one of op. 10, excepting No. 3, 5, 6, 9. Any one of op. 25, excepting No. 1, 4, 7, 9. A fugue from the Well Tempered Clavichord. A short piece of lyric and romantic nature. The taste of the player will be considered.

##### VIOLIN

1. First movement of a concerto. Choice of Mendelssohn, Bruch—No. 1, Wieniawski—No. 2, Lalo Spanish symphony, Tchaikowsky, Beethoven, Saint-Saëns—B minor. 4. A short piece showing taste of contestant.
2. Choice of Prelude and fugue No. 1, Sarabande—double No. 2, Bourée—double No. 2, Ciaccona No. 4, Wieniawski polonaise No. 2, Wieniawski scherzo tarantelle, Saint-Saëns rondo capriccioso, Hubay—Zephyr, Sarasate, Caprice basque, Zapateado, Zigeunerweisen.

##### VOICE

1. Aria from a standard opera or oratorio.
2. Two short songs—one classic and one modern.

##### CELLO

1. First movement of a concerto. Saint-Saëns, Lalo, Romberg, Herbert, Servais—Morceau de concert op. 14, Boettmann Variations symphonique. The date, the place, and the amount of the prizes to be awarded will be announced later. For further information address Lotta W. Poritz, Chairman of the Scholarship Committee, 1507 Maple Avenue, Evanston, Ill.
2. Bach prelude, G major sonata. Bach bourée G major sonata. Bach sarabande, G major sonata. Pergolesi—canzonetta. Popper—Vito. Popper—Chanson de la Vierge. Bruch—Kol Nidrei.

#### EDGEWATER BEACH HOTEL TWILIGHT MUSICALS.

The series of Sunday Twilight Musicals given at the beautiful Edgewater Beach Hotel are proving highly successful. The one on November 21, was presented by Lillian Pringle, cellist; Grant Hadley, baritone, with Jessie Pringle playing the accompaniments.

#### ORCHESTRAS TO PERFORM DELAMARTER'S WORKS.

Eric Delamarter, composer, assistant conductor of the Chicago Symphony Orchestra and one of the best known music reviewers in the land, has just finished his organ concerto for orchestras with organs, "A Medieval Poem," which will be performed some time this season by the Chicago Symphony Orchestra, Frederick Stock conducting, with the composer at the organ.

Speaking about Mr. Delamarter's outputs, it may be mentioned that the Cleveland Orchestra, under Nicolai Sokoloff, will perform Delamarter's "Betrothal Suite."

#### MOISEWITSCH SCORES WITH ORCHESTRA.

Benno Moiseiwitsch's splendid art was once more revealed to Chicago this week when he appeared as soloist with the Chicago Symphony Orchestra, to the great delight of the listeners. Since his appearances here last season this pianist of unassuming personality and remarkable technic has a place in the hearts of Chicago concertgoers. With the orchestra he appeared twice, at this concert playing the Schumann A minor concerto and Ernest Schelling's fantastic suite for piano and orchestra. In both, Moiseiwitsch accomplished brilliant achievements and proved himself one of the few great piano virtuosos of the day. Nor is all the glory the pianists, for the exquisite accompaniments the Chicago Symphony Orchestra gave under Conductor Stock's lead proved not only a great aid to the artist, but added considerably to the enjoyment of the two numbers. The orchestra also gave splendid account of itself in the Bruch "Loreley" prelude, and a new suite "Stevensoniana" by Edward Burlingame Hill. The latter received first hearing on this occasion. It is written along conventional lines, has a quaint charm of melody and altogether proved an interesting novelty. It is a musical setting written after poems from R. L. Stevenson's "A Child's Garden of Verses."

JEANNETTE COX.

#### Crimi Sails

A cablegram received from Giulio Crimi, the Metropolitan tenor, states that he sailed on the steamship Dante

Alghieri from Italy on November 17 and will arrive in New York about December 1.

Immediately upon his arrival Mr. Crimi will start on a concert tour of the South, before he begins his season with the Metropolitan Opera Company on January 10.

Crimi has been enjoying a much needed and deserved rest of six months in Italy, the first vacation he has had since he began his career eight years ago. He is returning with renewed vigor and vitality to begin a very full season.

#### SYMPHONY AND SOUSA'S BAND MINNEAPOLIS ATTRACTIONS

#### Kreisler and Vidas Offer Fine Programs—Jerome Uhl Also a Soloist—Two Deaths Thin Orchestra Ranks

Minneapolis, Minn., November 8, 1920.—Sousa and his band of seventy players gave a matinee and evening concert at the Auditorium November 4. As usual the place was packed and Mr. Sousa was the recipient of most hearty applause. The proficiency of these players and their leader is unquestioned. Their programs are always so varied as to please every class of auditor. Their band soloists are very fine. In fact we would have had much more than our money's worth with just the band, but we had also a splendid array of soloists. With harp, violin and voice, it certainly was all one could ask for.

#### ORCHESTRA PLAYS NEW AMERICAN WORK.

The second concert of the eighteenth season of the Minneapolis Symphony Orchestra took place in the Auditorium November 5. A first hearing was given Sowerby's "Comes Autumn Time" and we welcome this brilliant new American composer who should certainly make his mark in the world. This composition was of joyful trend and met the undivided approval of the large audience. Mr. Oberholfer led his men in a truly inspired manner so that one could really judge of the great merits of this new work.

The Tchaikowsky G minor symphony No. 1 was given a magnificent reading. The many new players were on the alert and showed no "newness." The orchestra is better than ever before. This is due largely to the elimination of the spectacular players we always have had. Now there is a beauty of ensemble never before attained.

Raoul Vidas was soloist, using the Saint-Saëns concerto in B minor as a means of establishing himself as a splendid player of his chosen instrument—the violin. He has youth and enthusiasm, is amply equipped with technic and plays in a serious manner. His rendition of the second movement of the concerto will be memorable for its sweetness and the beauty of his harmonics. His reception closely resembled an ovation. He played two encores.

The popular concert on Sunday afternoon at the Auditorium given by the Minneapolis Symphony Orchestra was well attended and was very interesting. The Halvorsen "March of the Boyards" always puts one in a musical

mood, the Goldmark "Sakuntala" op. 13 added color, and the suite "Scenes pittoresques" of Massenet made one think of fairies and gnomes galore. Enesco's "Roumanian Rhapsody" was wonderfully played. The minuet for strings by Boccherini gave great diversion, while the "Albumleaf" and "Bridal chorus," by Wagner, closed the program.

The soloist was Jerome Uhl, the baritone, who acquitted himself most satisfactorily. He has many gorgeous tones in his voice and his readings were musical. He sang "Tou doux regard" from "Lakme" and "Après un rêve" by Faure.

#### KREISLER'S FINE PROGRAM.

The University Concert Course started its 1920-21 series with a recital by Fritz Kreisler on November 4. The Armory (on the campus) was packed and people were turned away. Even seating space was arranged on the stage.

Mr. Kreisler gave a very fine reading of the Vieuxtemps fourth concerto. This work has many beautiful themes which Mr. Kreisler lovingly brought out. The technic, which seems almost insurmountable, was given in a masterly manner. The piano part was sympathetically played by Carl Lamson.

In response to many requests, Mr. Kreisler played the chaconne of Bach in a scholarly way that elicited much deserved applause. "La Chasse" by Tartini, and the Tartini variations made an interesting group. As a finale, Mr. Kreisler played "Indian Lament," Dvorak; "Hindoo Chant" from "Sadko," by Rimsky-Korsakoff; "Moment Musical," Schubert; Spanish serenade, Chaminade-Kreisler; minuet, Paderewski-Kreisler (the old refrain arranged by Kreisler).

In his whole program he showed himself the master of his violin and a superlative musician.

#### TWO DEATHS IN ORCHESTRA'S RANKS.

Two deaths have occurred within a month to thin the ranks of the Minneapolis Symphony Orchestra. Michael Kusanoff, who was leader of the violas, having joined the symphony a year ago, was also assistant conductor; he died four weeks ago and his death is much regretted by his many friends and admirers. Yesterday Otto Gebhart, leader of the trombones, passed away. He has been with the orchestra a number of years; his place is taken by his son Victor.

R. A.

#### Frijsh Expression a la Duse

Povla Frijsh has often been called the Ibsen heroine with a voice. Someone, on looking at a photograph of the singer the other day, exclaimed: "Oh, the wonderful expression—I would call it an expression of the Duse." Mme. Frijsh is now as she said, "very bewildered." Shall she look upon herself as an Ibsen heroine with a voice, a singer with an expression a la Duse, or dismiss all comparisons and try to let the public see in her what she really is, the sincere striving artist, tirelessly aiming at her ideal, which is to be thoroughly human?



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## ANTONIA SAWYER—PIONEER WOMAN MUSICAL MANAGER

"Your business?"  
 "I am a manager."  
 "What?"  
 "A manager."  
 "What sort of manager?"  
 "Concert manager of musical artists!"

Usually, after the above typical conversation, a blank expression encompasses the features of the questioner, and many explanations necessarily follow. Yet it often takes place with monotonous simplicity in the office of one of New York's most successful concert managers. The questions seldom vary, and the answers are given with a distinct emphasis ringing with enthusiasm, the sort of enthusiasm that has conquered many obstacles. It is odd that persons not professionally connected with music and musicians should show annoyance in grasping the meaning of this business.

The manager in this case is Antonia Sawyer, a charming woman with laughing eyes and waving gray hair; she exudes an astounding sense of energy. This exhilarating



Aimé Dufont Photo

ANTONIA SAWYER,  
 Manager of musical artists.

woman has, in a short ten years, taught herself a business in which as a woman she is a pioneer. In this same time, despite four lean years wrought by war in any business concerned with the entertainment of the public, she has reached many of the top rungs of the ladder of success.

Previous to the last decade, the musical prodigies of Europe and this country were presented to the public by enterprising men—adventurers in a romantic sense—who either studied or knew intuitively the very heart beats of the public. These men, taking flying risks, often became as famous as the geniuses they backed, as, for example, Barnum with his Jenny Lind and Max Strakosch with Adelina Patti.

The entrance of Mrs. Sawyer into the managerial business was quite accidental. A friend, talking intently of music and musicians, suddenly asked:

"Why don't you go in for managing artists?"

At that time the idea seemed preposterous and slightly feasible only because of her huge musical acquaintance. For Mrs. Sawyer was a singer of local repute, holding a position as contralto soloist in one of the large New York churches, and often appearing on oratorio programs. Instead of deciding to begin in a large way, she thought merely of a small bureau for applicants desiring musical positions. To this end she inserted a modest notice in the *MUSICAL COURIER* announcing her plans.

"I was surprised," said Mrs. Sawyer, telling of her earlier experiences, "and quite often amused. Singers, pianists, violinists, choirmasters, harpists and organists flocked to my apartment. They seemed to believe in my ability to do something for them, and I certainly tried to place them one and all. You see, I was a bit afraid to take on the expense of an office, but one day, returning from downtown, I was amazed to find my living room and dining

room so crowded that several eminent musicians were seated in my kitchen! To relieve any embarrassment that the invasion of that sanctum might have produced, they complimented me highly on the extreme cleanliness. Well, that relieved the tension and we all laughed. But it had a definite effect on me. It was an incentive to work hard, so that I could separate my home life from that of my business. With this constantly in mind, I was able in a short time to engage an office in the Metropolitan Opera House Building."

Mrs. Sawyer's establishment in an office brought about a new phase; she became one of the few independent business women of New York at that time, and business men found that she was to be taken quite seriously in the field she had chosen.

"One day," continued Mrs. Sawyer, "several friends just returned from London spoke of the possibility of my presenting a remarkable English violinist here. Well, to tell the truth, with the growth of my business, my ambition grew too, and way back in my mind I had considered managing the tours of musicians some day. But when it was presented to me practically, I was rather nonplussed. The thought of bringing an artist across the Atlantic, guaranteeing this, that and the other thing, assuming all sorts of obligations, and living up to them—well, it overwhelmed me.

"Though little more than a novice in business, the more I thought of the proposition and its risk, the more fascinating the risk became. And (I have somewhat of a prophetic sense—I suppose all women think they have—but mine generally works!) I just knew she would be a success, so I brought her over, Kathleen Parlow, a very great violinist and a dear girl. After her debut in Carnegie Hall, on a most forbidding night (it rained cats and dogs) the critics

composer, has been one of the attractive additions to her list for many seasons. Besides bringing out countless young artists, Mrs. Sawyer discovered Louis Graveure, the baritone, placing him before the public from coast to coast. The career of Mrs. Sawyer is illustrative in no small way of what a woman can accomplish even in a sphere hitherto considered as the legitimate field for men. S.

### Allen McQuhae to Make Edison Records

The Edison Company has placed Allen McQuhae, the young Irish tenor, under contract to make ten records of some of his most successful Irish songs which will include many well known favorites such as "Molly Brannigan," "Foggy Dew," "In Dublin's Fair City," "The Auld Plaid Shawl," "That Tumble Down Shack in Athlone," "Kathleen Mavourneen," "Lassie o' Mine," "The Kerry Dance," "The Bard of Armagh," etc. As soon as these are recorded he will make a number of classic records.

### Ruth Lloyd Kinney Scores in Atlantic City

The week of October 25 marked the closing of the season at Atlantic City, N. J., in so far as musical activities on the Steel Pier were concerned. Director J. W. F. Leman and his fine symphony orchestra had been supplying the musical requirements of the pier devotees without assistance for several weeks, Captain Conway and his band having left in September.

For the last week, Director Leman engaged as soloist Ruth Lloyd Kinney, who had appeared with this orchestra in the early summer and later with Captain Conway and his band. Mrs. Kinney is the possessor of a beautiful contralto voice of exceedingly robust quality and exceptional range. Her diction is, perhaps, the most remarkable feature of her singing—as one old lady who was a daily attendant at the concerts expressed it, "She dots all the i's and crosses all the t's." At any event, if one can judge by the enthusiasm displayed, especially when some of the songs were sung with increasing popularity all summer—"Somewhere, Some-

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and public immediately destroyed any doubts I may have had. So my first managerial venture became a tangible success."

The popularity of Mrs. Sawyer's virtuosa, Kathleen Parlow, placed Mrs. Sawyer's name on the ledgers of local managers throughout the country. Her mail was a veritable tornado of requests for this artist. They also inquired of other artists on her list. Her "list" at that time was quite empty, and like Ko-Ko in "The Mikado," she decided to add further attractions. Success had endowed her with courage.

The English pianist, Katharine Goodson, came next, Mrs. Sawyer booking her solidly with orchestras, and arranging appearances for her from coast to coast. Soon after, Julia Culp, the renowned Dutch singer, decided to come to America, and chose Mrs. Sawyer to represent her. Unlimited were the successes of this charming woman, and Mrs. Sawyer had every reason to feel herself a full-fledged impresaria. The last New York concert of Lillian Nordica was also managed by Mrs. Sawyer.

In a few years, the business grew to an extent where it was found necessary to engage a regular office force. The quarters of the Metropolitan Opera House Building were old fashioned, and a move was made to the new Aeolian Hall Building. Mrs. Sawyer decided to incorporate, and the management is now known as Antonia Sawyer, Inc. The name of Percy Grainger, the Australian pianist and



RUTH LLOYD KINNEY,  
 Contralto.

day," Francis; "When Your Ship Comes In," Strickland; "A Southern Lullaby," Terry; "In the Afterglow," Grey, and that marvelous little encore song, "The Lilac Tree," by Gartlan—it is safe to say the season wound up in a blaze of glory.

Mrs. Kinney has decided that in her future concert work she will use her maiden name of Ruth Lloyd, in order to avoid confusion, there being several artists named Kinney now appearing in concert.

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## GOTHAM GOSSIP

## ESTELLE LEASK GIVES INVITATION RECITAL.

Estelle Leask, pupil for some years of Elizabeth Kelso Patterson, gave a song recital at the Patterson School of Singing, November 18. Her numbers included: Romanza, "Cavalleria Rusticana" (Mascagni), "L'Uccellino" (lullaby) (Puccini), "O Mio Babbino," from "Gianni Schicchi" (Puccini), "Chant Indou" (Rimsky-Korsakoff), "Le Papillon" (Fourdrain), "A Toi" (Lebrun), "La Pluie" (Georges), "A des Oiseaux" (Hue), "Si J'étais Jardinier" (Chaminade), "Eastern Romance" (Rimsky-Korsakoff), "Dedication" (Franz), "Believe Me If All Those Endearing Young Charms" (Old Irish), "Hark, Hark, the Lark" (Schubert).

Mrs. Leask is known as a highly musical and intellectual singer, as well as a poet of superior gifts. Her singing always gives pleasure and the large gathering which filled the salons testified to this by loud applause. Harry Horsfall played four short piano pieces and the accompaniments.

## BECKER PIANO SCHOOL MUSICAL.

Gustav L. Becker, director of the American Progressive Piano School, gave his first musicale November 9, with an interesting audience of music lovers following the points in his opening address, a preliminary outlining of the career, personality and works of Bach. In a world which occupies itself all too little with the best in music, this movement for the study of Bach, which Mr. Becker has launched, is a small and modest adventure compared to the great mass of harmonic drivel annually unloaded upon a defenseless public. The seed of a prodigious proposition may have been planted, and let Harold Bauer's arrangement for two pianos of the organ prelude and fugue in C minor (played in masterly fashion by Mr. Becker and Mrs. E. B. Murray) make its own prelude to an inspired beginning in this educational venture.

When Mr. Becker's address was concluded, he proceeded to develop to a superb finale Bach's fugue in A minor with its climaxes, one superimposed upon the other, as no other composer has been able to accomplish.

Mr. Becker also performed with charm and grace two studies of his own, "The Woodland Stream" and a polonaise in E. In lighter vein were the singing of several numbers by Churchill Goar, tenor of Indianapolis, whose large, well rounded voice and excellent diction brought out the applause of the audience; and two readings by Rosario Perusina, of Guatemala, characterized by unworried passion and emotional stress.

Among those present were the Misses Norton, Julia Lawrence Miller, Catalina Perusina, Ismail Smith, of Barcelona, Spain, and Eleanor Dambmann.

## W. P. S. GIVES RECEPTION TO MORA.

The Women's Philharmonic Society, Leila Hearne Cannes, president, opened its musical season November 21 at Carnegie Hall with a reception to Flora Mora, the young Cuban pianist, who gives her second recital November 25. Walter L. Bogert, baritone; Vincent Miserendino, violinist; Georgia MacMullen, soprano, and other well known artists appeared on the program, and many persons prominent in musical and social circles of the city attended. Mrs. David Graham and Mrs. William Farrell received the guests, Lillian Croxton acting as hostess.

## DAMROSCH TALKS DELIGHTFULLY.

At the concert by the New York Symphony Society Orchestra, DeWitt Clinton High School, November 15, a feature was the delightful explanatory remarks apropos of the works performed by Conductor Walter Damrosch. He made a telling hit when he said that medals of honor given him on the recent European tour were no more highly appreciated than the simple bouquet of autumnal flowers given him by the school.

George H. Gartlan, director of music in the schools of Greater New York, and Joseph P. Donnelly, assistant director, were present, and proud of the large and appreciative audience.

## HALL AND LEMARE ENDORSE CONNOCK.

Dr. Charles A. Connock, teacher of singing, late professor of voice culture and vocal physiologist, Cambridge University, England, is warmly endorsed by Walter Henry Hall and Edmund H. Lemare in personal letters, reading as follows:

I take pleasure in recommending Dr. Charles Connock to vocal students who are desirous of finding an expert and scientific voice builder, and especially to those who are suffering from misdirected efforts of ignorant singing teachers.

(Signed) WALTER HENRY HALL.

It is with the greatest pleasure and honor that I bear testimony to the wonderful knowledge which Dr. Charles Connock has of the human voice.

I have witnessed the extraordinary results he has obtained with some of our leading singers in England.

(Signed) EDWIN H. LEMARE.

Dr. Connock's thorough knowledge of the human voice, and particularly his intimate researches in vocal physiology, place him in the front rank of metropolitan voice teachers.

Rosalie Erck, contralto, has been studying with Dr. Connock for two years. A former teacher pronounced her voice a soprano, but Dr. Connock found the true voice to be a deep contralto, and has educated her on these lines. She sang for a private hearing "A Memory" (Thomas), showing a voice of unusual depth and color. Last week she appeared with success in concert in New Jersey.

## BELL-RANSKE'S "SYLVELIN" PERFORMED.

Tullik Bell-Ranske as Sylvelin, and Francis Merlin as Professor Gade, singing teacher, were on the cast of Bell-Ranske's three act play with music, "Sylvelin," at the Times Square Theater, November 16. Music of Jenny Lind's time, some of it arranged by Lark Taylor; fiddlers, dancers and peasants, all were features of this play, the scenes of which were designed and painted by Madame Bell-Ranske.

## RUTH KEMPER AT PORT CHESTER.

Continuing Sunday evening services at Summerfield M. E. Church, Port Chester, with special musical features, Ruth Kemper appeared there November 14. Her numbers included "Romanze" (Svendsen), "Indian Lament" (Dvorak), "Legend of the Canyon" (Cadman), and "An-

dante Religioso" (Vieuxtemps). A large congregation heard the youthful and comely violinist, and had it been a concert she would have been obliged to play encores.

Louise Hubbard was soloist November 21, and the Kilbournes will appear November 28.

## DAMBMMANN WILL SING.

Emma A. Dambmann is booked for a concert in Hartford, Conn., next month, when her handsome personality and expressive voice are sure to win admiration. Her singing at Watch Hill, R. I., was a feature of last summer's season.

## Minette Hirst's Songs Popular

Three songs by Minette Hirst—"I See You Everywhere" (dedicated to Enrico Caruso); "What is Life," and "Non Loin d'ici"—which have been selected by Conductor Ar-



Photo by Charlotte Fairchild Studio

MINETTE HIRST.

mond Vecsey of the Ritz-Carlton Hotel, New York, and orchestrated by him, are being featured by both orchestras at this famous hostelry, and have met with an instantaneous triumph.

Owing to the success achieved by Mrs. Hirst's numbers, Mr. Vecsey has decided to orchestrate two more of her songs, one being the lullaby (words and music by Mrs. Hirst), written expressly for baby Gloria Caruso, and the other a song in manuscript entitled "At Night," which will soon be published.

Per Nielsen, baritone, while in Norway and Sweden last summer, was commanded to sing at the courts a program of American compositions. Mr. Nielsen had great success with Minette Hirst's "What is Life."

## General Bell Welcomes Schmitz

A demonstration of enthusiasm quite unheard of in Rockford, Ill., marked the first appearance there of E. Robert Schmitz, the distinguished French pianist, on November 4. It was not entirely of a musical nature, but partly inspired by the presence of General J. Franklin Bell, who went from Camp Grant to welcome the French soldier-musician, whose war record has received considerable notice.

When the pianist stepped upon the platform, General Bell rose from his seat and the big audience was quick to sense the situation; instantly the house was on its feet and a volley of applause greeted the artist. The moment was the more dramatic because it was spontaneous, and Mr. Schmitz naturally was deeply moved. He gave a recital which was nothing short of a triumph, and at the close of the program arrangements were made for four more recitals this season to be given by him in Rockford.

## Pujol Success at Montreal

In a joint recital with Merlin Davies, tenor, Josie Pujol, the attractive and brilliant young Cuban violinist, added to her Canadian popularity begun last summer in the maritime provinces. Commenting on her recital, the Montreal Gazette of November 3 reads: "Miss Pujol gave a very satisfactory performance, showing finish, technic and an even tone, not usually associated with such youthful performers."

## D'Alvarez to Offer Interesting Program

Honored by the unusual distinction of being the first woman to give a song recital in the historic Westminster Abbey, London, an event of last month, Marguerite d'Alvarez, the Peruvian contralto, will make her re-entree for the first time this season at Aeolian Hall on the afternoon of November 30.

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**MILAN RODER,**  
Composer and conductor, who accompanied Albert Vertcham, violinist, when he appeared in recital at Carnegie Hall on the evening of November 17. An interesting feature of the program was the playing of Mr. Roder's melodious "Romance Slav," this being the second movement of his new concerto in G major.

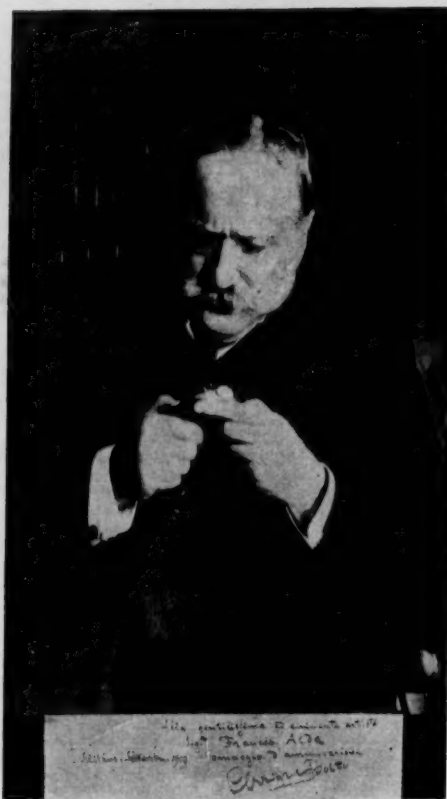
**TWO CALIFORNIA CELEBRITIES,**  
Representing music and the movies. At the left is Charles Wakefield Cadman, the California composer, and his friend, Harold Lloyd, the screen comedian, inspecting a recent Spanish-French-Italian edition of his famous song, "At Dawning." Mr. Lloyd is a musical "fan," and probably has the largest collection of high class phonograph records of any one in the film world in Los Angeles. One of his favorites is the ever-popular "At Dawning." The photograph was taken at the recent outing of The Uplifters, a unique body of Los Angeles professional men. Mr. Lloyd is minus his "goggles" and as he appears in private life.



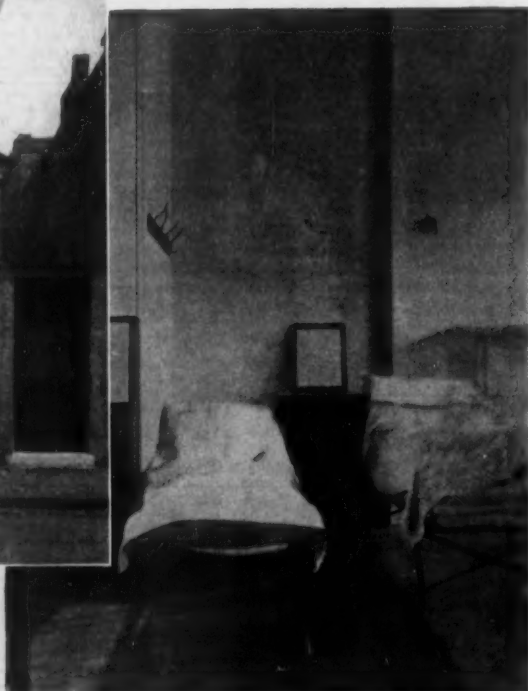
**RAYMOND HAVENS,**  
Who has just been engaged for a tour with the Boston Symphony Orchestra. On November 26 and 27 he will play in Boston; November 29 in Philadelphia; February 20 in Brockton, Mass; December 1 in Baltimore, and December 4 in New York. Mr. Havens was also advertised to play with the orchestra in Lowell, but it was discovered at the last moment that a piano could not be placed on the stage.



**IRA JACOBS,**  
Musical director of the Greenwich Village Follies of 1920, which is having a successful run at the Shubert Theater, this city. He invaded the comic opera field last year and was associated in the same capacity with the Greenwich Village Follies of 1919. Mr. Jacobs has conducted symphony concerts in the New York parks as well as a summer series at the Moorish Gardens and the Van Keltou Stadium. (Apeda photo.)



**ARRIGO BOITO TO FRANCES ALDA.**  
This is a rare photograph of the composer of "Mefistofele," presented by him to Frances Alda, now of the Metropolitan, at the time when she sang at La Scala, Milan, the role of Margherita in the Boito opera which she is to repeat at the Metropolitan this week. The inscription reads: "Alla gentilissima ed eminente artista, Siga. Frances Alda, omaggio d'ammirazione. Arrigo Boito. Milano, Settembre, 1909." (To the genial and eminent artist, Mme. Frances Alda, in token of admiration.)



#### JENNY LIND'S HOUSE IN LONDON

Has now been turned into a school of physical training for the poor children of the neighborhood in a part of a southwestern borough. Sir Robert Lucas-Tooth endowed the school, and the house was presented by a retired wealthy Australian soprano, Rosa Bird. The school is directed by Major Marquis De Bacy, who gave Clarence Lucas, the Musical Courier's London representative, permission to go through the house and take various snapshots. (1) The entrance to Jenny Lind's house with the house itself in the background. Moreton Gardens, S. W., London. (2) The famous singer's bedroom where her children were born and where her husband, Otto Goldschmidt, died in 1907. It was used as a hospital during the war, and it still contains military cots. (Photos by Clarence Lucas.)



**ESTELLE LIEBLING,**  
The well known soprano, will make her reappearance on the concert stage in a recital in Chicago. After this she will give a Boston recital and then begin an extensive tour.

**MARGUERITE FONTRESE,**

The soprano, who scored a triumph when she appeared as Amneris in "Aida" when it was presented recently in concert form in Washington, D. C., under the direction of Miss Dick Root.

**YEATMAN GRIFFITH,**

The well known vocal pedagogue, has won five golf tournaments and a handsome cup—The Bear and Fox Trophy—of the Antecora Club, Ontonagon Park, the Catskill Mountains. His score ranged from 78 to 83 for eighteen holes. In the accompanying snapshot he is shown in action, but since October 1, Mr. Griffith has had no time for golf as his studios are open day and night and he has a waiting list!

**MARGUERITE NAMARA,**

As she appeared as Marguerite in "Faust" with the San Carlo Opera Company during its successful New York run at the Manhattan Opera House. (Alfred Cheney Johnson photo.)

**TWO STARS.**

The above snapshot of Frederick W. Vanderpool, the composer, and Charles W. Clark, the well known Chicago baritone, was taken at the recent Lockport Festival by the other baritone, Earle Tuckerman. Mr. Clark is planning to do Mr. Vanderpool's "Nobody Knew" at one of his recitals very shortly, while Mr. Tuckerman has already sung a number of the composer's songs.

**MRS. ROBINSON-DUFF,**

Who has the honor of being Mary Garden's first teacher, and, according to the famous prima donna, she will be her last teacher. In our Nov. 18 issue she was inadvertently referred to as Mrs. Richardson-Duff.

**JEWEL ROBB,**

A talented professional pupil of Francesco Daddi, sang recently at the opening concert of the Symphonic Series at Davenport, Ia., and from all reports scored heavily with the public and press alike. Her voice is said to be a soprano of wide compass, colorful, and her many appearances in concert and recital for the coming season promise to prove gratifying to both artist and her instructor. (Monfort photo, Chicago.)

**ELLIS CLARK HAMMANN,**

Of Philadelphia, who will continue this year as director of music at Miss Wright's School for Girls at Bryn Mawr and at the Training School for Kindergartners at 3600 Walnut street. He will act as accompanist for the Orpheus Club, Treble Clef Club, for the soloists at the Mendelssohn Club concerts and for the musicales to be given at the Manufacturers' Club. As a member of the Rich-Kindler-Hammann Trio, Mr. Hammann will appear this season at the Philadelphia Chamber Music Association and at the Sunday concerts also in the Ensemble Concert Series at the Mannheim Club, Germantown. The trio gave a successful concert at the Women's College of Delaware at Newark, Del., on October 29. Many engagements have been booked for this organization for the current season. Mr. Hammann is an accompanist par excellence, and has appeared with many prominent artists in the leading cities of the country.

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## WHERE THEY ARE TO BE

### Brown, Eddy:

Pawhuska, Okla., November 25.  
Mexico, Mo., November 26.

### Case, Anna:

Flemington, N. J., November 29.

### Claussen, Julia:

Baltimore, Md., November 25.

### Coxe, Calvin:

Leavenworth, Kan., November 26.

### Dadmun, Royal:

Philadelphia, Pa., December 3, 4.

### David, Annie Louise:

Boston, Mass., November 30.

### De Horvath, Cecile:

Baltimore, Md., November 25.  
Sweet Briar, Va., November 27.

### Ellerman, Amy:

Leavenworth, Kan., November 26.

### Eyman, Katherine:

Waterbury, Conn., November 28.

### Fanning, Cecil:

Charleston, S. C., November 26.

### Flonzaley Quartet:

Beaver Falls, Pa., November 26.  
Chicago, Ill., November 28.

Kenosha, Wis., November 29.

St. Paul, Minn., November 30.

### Friedman, Edith:

McKeesport, Pa., November 27.

Greensburg, Pa., November 29.

Berea, Ohio, November 30.

### Galli-Curci, Amelita:

Atlanta, Ga., November 25.

### Goodson, Katharine:

Ottawa, Can., November 29.

### Graham, Mildred:

Cleveland, Ohio, December 2.

### Graveure, Louis:

Detroit, Mich., November 29.

### Gruen, Rudolph:

Dayton, Ohio, November 30.

### Gurney, Henry:

Camden, N. J., November 25.

Philadelphia, Pa., November 29.

Haddon Heights, N. J., Nov. 30.

### Hand, John:

Scranton, Pa., November 25.  
Washington, Pa., December 1.

Fairmont, W. Va., December 3.

### Homer, Louise:

Norfolk, Va., November 30.

### Kindler, Hans:

Niagara Falls, N. Y., November 25.  
Philadelphia, Pa., November 29.

Detroit, Mich., December 3, 4.

### Lamport, Lora May:

Boston, Mass., November 30.

### Langenhan, Christine:

Grand Forks, N. D., December 1.

### Letz Quartet:

Pittsburgh, Pa., November 26.

Pottstown, Pa., November 27.

Germantown, Pa., November 28.

Harrisburg, Pa., November 29.

Syracuse, N. Y., December 1.

Montreal, Can., December 2.

Amherst, Mass., December 3.

Saratoga Springs, N. Y., Dec. 4.

### Levitzi, Mischa:

Toronto, Can., November 30.

### Lhevinne, Josef:

Stockton, Cal., November 26.

San Francisco, Cal., November 28.

### Liebling, Estelle:

Chicago, Ill., November 28.

### Macbeth, Florence:

Chicago, Ill., November 25, 27.

McKeesport, Pa., November 29.

Cincinnati, Ohio., December 2.

### Maier, Guy:

Boston, Mass., November 27.

Baltimore, Md., November 28.

Middlebury, Vt., December 1.

Fitchburg, Mass., December 3.

### Mana-Zucca:

Philadelphia, Pa., November 30.

### Middleton-Arthur:

Pueblo, Colo., November 27.

### Mirovitch, Alfred:

Richmond, Va., November 26.

Detroit, Mich., November 28.

Dayton, Ohio, November 29.

### Morrissey, Marie:

Rochelle, Ill., November 25.

Dixon, Ill., November 26.

Libertyville, Ill., November 29.

Dundee, Ill., November 30.

Joliet, Ill., December 1.

St. Charles, Ill., December 2.

Chicago, Ill., December 3.

### Ornstein, Leo:

Charlotte, N. C., November 30.

### Pattison, Lee:

Boston, Mass., November 27.

Baltimore, Md., November 28.

Middlebury, Vt., December 1.

Fitchburg, Mass., December 3.

### Patton, Fred:

St. Louis, Mo., November 30.

Paterson, N. J., December 2.

### Pavlowa, Anna:

St. Louis, Mo., November 29, 30.

### Quait, Robert:

St. Louis, Mo., November 29, 30.

### Raisa, Rosa:

Cincinnati, Ohio, November 30.

### Rappold, Marie:

Durant, Okla., November 26.

Wichita Falls, Texas, Nov. 29.

### Rumsey, Ellen:

Philadelphia, Pa., December 3, 4.

### Samaroff, Olga:

Niagara Falls, November 25.

### San Carlo Opera Company:

Gibbsland, La., November 25-27.

### Schumann-Heink, Ernestine:

Indianapolis, Ind., November 28.

### Simpson, Alma:

Toronto, Can., December 1.

### Stanley, Helen:

Oklahoma City, Okla., Nov. 25.

Dallas, Texas, November 29.

Ft. Worth, Texas, November 30.

### Tetrazzini, Luisa:

Boston, Mass., November 28.

## Emma Roberts Sings Program of Classic German Leeder

One of the favorite song recitalists who can always be depended upon to arrange programs which are of interest and originality is Emma Roberts, the contralto. She studied for a time in Berlin and was under contract to sing at the opera houses in Riga, Tilsit and Königsberg when the war broke out. Her earlier recitals had their full complement of the classic German lieder, and she was voted an able exponent of Brahms, Schubert and Bach, gaining the distinction of being chosen for special Bach programs at the Norfolk (Conn.) Festival, with the New York Symphony Orchestra and twice with the Bach Choir of Bethlehem, Pa. Later, when German songs were taboo, Miss Roberts delved into the songs of Russian composers, which she sang in the original. A feature of one of her New

York programs was a group of folk songs of the Allies, each sung in its own language and following the order in which the various nations entered the war. The idea was one which made a wide appeal, and it was repeated by request in almost every city in which the contralto sang that season.

Miss Roberts will include several examples of German music in the program which she will give at her Aeolian Hall recital in January. Other features will be disclosed when Miss Roberts' program is announced next month, and as usual her annual recital will be one of the outstanding events of the New York concert season.

## A Tribute to Grover Tilden Davis

Grover Tilden Davis, well known vocal teacher, accompanist and teacher, is in receipt of the following letter from Olive Nevin:

Sewickley, Penna., October 20, 1920.  
My dear Mr. Davis:—Your latest song, "My Love Is Come to Me," is truly charming and admirably suited to my voice. It is indeed a rare treat to find in this musical setting of Rosetti's beautiful verse, new life and joy. This song will live for many years and I shall use it on all my programs with grateful appreciation.

Very sincerely yours, (Signed) OLIVE NEVIN.

## "Molly on the Shore" Very Popular

Percy Grainger's "Molly on the Shore" is gaining in popularity daily. This fine number was played so splendidly by the London String Quartet at Aeolian Hall, New York, on November 6, that it was redemanded. The London String Quartet has featured this quartet hundreds of times in Great Britain and in every country where it has appeared, always scoring tremendously with it.

## M. E. SODER-HUECK

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### EMMA ROBERTS,

Contralto, who will give her annual recital in Aeolian Hall in January.

York programs was a group of folk songs of the Allies, each sung in its own language and following the order in which the various nations entered the war. The idea was one which made a wide appeal, and it was repeated by request in almost every city in which the contralto sang that season.

Miss Roberts will include several examples of German music in the program which she will give at her Aeolian Hall recital in January. Other features will be disclosed when Miss Roberts' program is announced next month,



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## MUSIC ON THE PACIFIC SLOPE

HERTZ AND SYMPHONISTS  
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IN CLEVER PROGRAM

Crowded Houses at All San Francisco Orchestra's Performances—"Robin Hood" Proves Rare Treat—Musical Society Program—Notes

San Francisco, Cal., November 1, 1920.—Crowded houses at the "popular" concerts of the San Francisco Symphony Orchestra are being transformed from a custom into a habit. Music lovers apparently turn their steps automatically toward the Curran Theater on the alternate Sundays of the season. Every seat was sold for yesterday afternoon's concert, and the standing room privilege was exercised from the main floor to the balcony.

Alfred Hertz presented a program picturesque, polychromatic and wide in its range of subjects, and read the scores with as careful an eye as though they were all masterpieces. Even the weakest work on the list, Boieldieu's overture to "La Dame Blanche," was given a performance meticulously phrased and burnished. The novelty of the day was Halvorsen's "Vasantasena" suite, which was applauded with the heartiness that presages for it a permanent place in the repertory. Revealing a solid erudition in the harmonies and modes of Hindoo music, it does not exhibit that knowledge in a pedantic fashion, but sets it forth pictorially and with a flow of vitality. The instrumental colors are richly applied, and the hand of the composer is skilled in both high lights and somber shadows.

Debussy's "Children's Corner," appearing for the second time on the orchestra's programs, was received in a mood not completely appreciative, the audience applauding several of the numbers with hesitancy and centering approval on the "Serenade for the Doll" and "Golliwog's Cake Walk." Only familiarity is needed to make it welcome any time, for it is crammed with playful humor, delightful conceits and whimsical irony. The orchestration by Andre Caplet is excellently done, his only failure being in the

"Doctor Gradus ad Parnassum," that is so strictly built for the piano.

Other numbers on the program were the "Italian Caprice" of Tchaikowsky, brilliantly and effectively played; the intermezzo and barcarolle from Offenbach's "Les Contes d'Hoffmann" and the overture to "William Tell."

"ROBIN HOOD" AFFORDS RARE TREAT.

If there were a ghostly flutter about the Columbia Theater last night it was without doubt the old Bostonians, returned to see how their own dear opera of "Robin Hood" would fare at the hands of Ralph Dunbar's company, and being very much pleased with what they heard. They can sing, these young stars whom Ralph Dunbar has gathered together. Elsie Thiede, the lovely Maid Marian, has a voice that is crystal clear, and Albert Parr, the Robin, has a robust tenor, of dramatic quality. Three encores and an evident desire on the part of the audience for more, told how richly and in what rollicking spirit Harry Longstreet sang the praises of "Brown October Ale," and William Degan with the marching measures of the armorer's song and the pathetic ballad of the tailor and the crow displayed a bass voice of excellent resonance.

William White is the fattest and jolliest of Friar Tucks with a rolling bass of his own. Betty Baxter is a dashing Alan-a-Dale and her mellow contralto is pleasant to hear. Tom Burton brings the Sheriff of Nottingham very much up to date with his jabs at prohibition and the high cost of living and other melancholy topics unknown to the fortunate outlaws of Sherwood. Burton is a Sheriff of the cadaverous type, and the effect of him at the close of the drinking bout is not unlike a dizzy daddy-long-legs. George Olsen is delightfully brainless in appearance as Guy of Gisbourne and sings well, and Mary Baker is a charming and tuneful little Annabel. Madeline Hartford is the bustling and agitated Dame Durden.

The chorus of villagers, outlaws, tinkers and milkmaids, and all the other picturesque people of Sherwood, possesses two merits. Every member can sing, for there are no poor voices for a captious ear to pick out of the assemblage,

and all of them look well under the test of the footlights. Indeed, in a season of well advertised "Broadway beauties" the girls of "Robin Hood" are really the prettiest of the lot. All the old favorite songs are there for your delight, and which you think is best depends on which you have always preferred. However, for smoothness of ensemble work "A Tailor There Was," with its rich unaccompanied harmonies, the rollicking tinkers' song, the humorously interwoven measures of Friar Tuck's song about the lambskins, the chiming of St. Swithin's bells, indeed all of them are thoroughly delightful.

Charles Hazelrigg, the conductor, holds his singers and orchestra excellently together and sustains the swinging rhythm of the opera without a slackening from beginning to end.

MUSICAL SOCIETY GIVES PROGRAM.

An audience that filled the Fairmont Hotel ballroom attended the second October concert of the Pacific Musical Society last evening. Inasmuch as the organization is now carrying on a campaign for increased membership, President Lulu J. Blumberg announced that the concert privilege will have to be confined to members only and that use of guest cards will be suspended for the time being.

An instrumental and vocal program was presented by Myra L. Palache, pianist; John A. Patton, baritone; Theodelinda Teran, cellist, and Henrik Gjerdrum and Mrs. E. E. Young, accompanists. Miss Palache contributed a vigorous reading of Grieg's E minor sonata and two Chopin numbers: the G flat impromptu and C minor etude. John A. Patton sang acceptably a group of French songs of the ancient regime and an English group of four, ranging from the traditional to the "Fuzzy Wuzzy" of Whiting. Miss Teran was heard in a "Lamento" by Augusto Teran, Rachmaninoff's "Bohemian Themes" and Glazounoff's "Serenade Espagnole."

Notes.

The thirty-third concert of the California Theater Orchestra was given September 31. The soloist was Margaret Jarman Cheeseman, mezzo soprano, offering the

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aria from "Adrienne Lecouvreur." The orchestra numbers led by Herman Heller were as follows: "Swedish Coronation March" (Svendsen), "Invitation to the Dance" (Weber), "Le Coq d'Or" (The Golden Cockrel) (Rimsky-Korsakoff), and "Festival Overture" (Lassen).

Thursday afternoon a musical tea was given in honor of Lucille Folsom, New York harpist, at the home of Mrs. Cecil Hollis Stone, pianist. The guests invited who took part were Mrs. J. E. Birmingham, contralto; Mrs. Key Delvalle, soprano, who gave a group of old French songs; Alice Poyner, violinist, who played several selections; Mrs. Riter, well known in musical circles; Emily Lancel, soprano; Marion Vecki, baritone, who sang several big numbers; Luther Marchant, baritone, who gave a group of old French songs; Constance Reese, soprano, and Miss E. Goulcher, soprano.

Mrs. Louis MacDermott, who has recently returned from the East, gathered a group of her intimate friends at a luncheon, followed by an afternoon of music on Wednesday. Mrs. MacDermott is making her home at the St. Francis and the luncheon was given in her apartments.

In the absence of Rudy Seiger, who has gone to New York to make phonograph records of some of his own compositions, Jerome Simon will direct the orchestral concert this evening in the lobby of the Fairmont Hotel.

Saturday evening the Press Club of San Francisco gave a Halloween dinner, dance and program to its members and guests. The program consisted of acts and soloists from several shows playing in town. C. R.

**ACTIVITIES IN OAKLAND AND BERKELEY**

OAKLAND'S PILGRIMS PAGEANT SCORES TREMENDOUS SUCCESS.

Oakland, Cal., November 6, 1920.—Oakland dearly loves a pageant, and the reason is not far to seek, for she has all the facilities—a municipal auditorium that seats ten thousand persons, many hundreds of capable actors, dancers and musicians, and an organizer in Mrs. E. A. Hollington, of the Oakland Recreation Department, who is splendidly efficient. To her, in greatest measure, was due the tremendous success of the Pilgrim Tercentenary Pageant, given by about fifteen hundred persons on October 30-31. The theme of the pageant was the growth of America from the time of the landing of the Pilgrim Fathers up to the present industrial development of the United States. Songs, dances, tableaux and pantomime were depicted in eleven episodes, many clubs and other organizations of the city, including local posts of the Grand Army of the Republic and representatives of the world war, etc., taking a prominent part. A chorus of five hundred was led by Glenn H. Woods, musical director of the Oakland schools. Paul Steindorff directed the orchestra. Fifty singers from the Welsh Presbyterian Church, under the direction of R. D. Parry, rendered several numbers. "The Dance of the Years," by pupils of Mills College, was a feature of the program. Mention also should be made of the series of fine tableaux presented on the stage by members of Plymouth Congregational Church while the other part of the program was being enacted in the arena.

More than five thousand persons witnessed the first performance of the pageant, and many hundreds were turned away at the second performance, being unable to secure seats. The admission was free, the pageant being under the auspices of the Recreation Department, City of Oakland.

BERKELEY AGAIN ACCLAIMS SAN FRANCISCO SYMPHONY.

The third concert of the series of four being given this season in Berkeley by the San Francisco Symphony Orchestra took place in Harmon Gymnasium November 4. Alfred Hertz again maintaining that wonderful precision, imagination and artistry for which he is renowned as a director. The program opened with Beethoven's "Leonore" overture, No. 3, which is always a favorite with the bay cities' music lovers. A work of great originality and peculiar charm was the second number by Ernest Bloch, "Schelomo," a rhapsody for solo cello and orchestra. Horace Britt played the difficult and brilliant cello part with consummate art and it seemed as if most of the applause was meant for him at its conclusion. Tchaikovsky's symphony No. 5, E minor, was given a wonderful reading which held the large audience with dramatic intensity that culminated in scattered exclamations of delight as the final climax was reached.

The fourth and last concert will feature Louis Persinger as solo violinist.

**NOTES.**

Some of the best talent in Alameda appeared recently in a concert directed by Herbert P. Mee, among the artists being Mrs. F. J. Collar, Mrs. Howard Bacon, Mrs. Ila Turner, Edna Fisher Hall, Mollie Nicholson, Mrs. Charles O. Brower, Grace Schaefer, A. H. Leydecker, Fred Anderson, Eugene Rowland, H. P. Mee, Delano Cadman, Bert Reiser, Harold Hilton. The concert was in aid of the Elks' relief committee.

A violin recital was recently given at Mills College by William F. Laria, this year a new member of the faculty.

The Russian pianist, Josef Lhevinne, will appear this season in recitals in Berkeley, San Francisco, San Jose and Stockton. He has thousands of admirers in California.

Spanish and Oriental themes were considered by the Etude Club on November 1. Mrs. Frank Clark was in charge of the program.

William W. Carruth, organist of the Seventh Church of Christ Scientist, Temple Sherith Israel, and of Mills College, gave the recital last Tuesday afternoon at the First Congregational Church, Oakland, under the auspices of the Northern California Chapter of the American Guild of Organists. The next recital will be by Emil Breitenfeld, of San Francisco.

The Alameda High School Orchestra and Alameda High School Girls' Glee Club, directed by W. J. Stratton and Hazel B. Hunter, furnished the music in the Greek Theater, October 31, for the Half Hour of Music. Henrietta Brandt accompanied.

Three prize bands—the Oakland Elks, Lockwood School and Technical High School—appeared recently in an open air concert at Idora Park.

On October 29 in Harmon Gymnasium, Berkeley, the twenty-ninth annual Road Show of the University Glee

Club gave its premiere performance. During the holiday season the Glee Club will tour Southern California, under the direction of Clinton R. Morse.

The Swedish violinist, Jan Rubini, who is playing at Pantages Theater this week, is proving very popular. He has been engaged at Pantages Theater, Los Angeles, for ten consecutive weeks. E. A. T.

**SANTA MONICA HOLDS THREE DAY FALL FESTIVAL**

Music Plays an Important Part in Annual Series of Concerts and Flower Show—Notes of Interest

Santa Monica, Cal., October 28, 1920.—The Santa Monica Bay Woman's Club gave its annual three day fall festival and flower show on October 19, 20 and 21, in which music played an important part. A clever Russian play, "The Snow Witch," directed by Mrs. W. H. Cornett, was presented Tuesday evening. For Wednesday afternoon, Mrs. Neil Duckles arranged a musicale in which Donald Brown was heard in two piano numbers; Mrs. D. K. Johnston sang a group of songs; Mrs. Donald Clark gave several humorous readings; Helen Jessie Powers rendered two violin numbers and Guinivere Feckler, a piano solo, both pupils of Mr. and Mrs. Arthur Gripp. Mrs. J. G. Braun presented her own dramatization of the story of "Greta and Peter in the Garden," in which the talented children of Santa Monica took part.

A very fine production of the melodrama of "Hiawatha" was given Thursday evening by the Cadman Trio, when several of Cadman's Indian songs were rendered by Mrs. Frank W. Slabough, with Alma M. Geiger at the piano. Mrs. William Garrett read the life of Hiawatha with a setting of very valuable and rare Indian blankets, and beadwork in one collection, belonging to William Garrett, who has spent most of his life around the Indians of the Dakotas.

**NOTES.**

Helen Tarrant, mezzo soprano of Sheridan, Wyo., and pupil of Arne Nordskog, sang two songs at the Elks Club house, Monday evening, October 25, at the meeting of the Young Men's City club, of which T. D. Plumer is chairman of the program committee.

Pupils of Mr. and Mrs. Arthur Gripp gave a splendid violin and piano recital at the Beverly Hills school on October 27. Those taking part were Marjorie Benedict, Eva Lightcap and Marion Beckwith, pianists, and Jessie Helen Powers and Constance Raynard, violinists.

Edith Scott-Burritt arranged a delightful program for the St. Margaret's Guild on October 14, on which occasion Janet McGregor-Wilson was the soloist of the afternoon. Bernice Noel Chaddick was heard in some piano numbers and May La Barre Ruffs gave a reading.

The Santa Monica Municipal Band, with Alfredo Tommasino directing, entertained the large throngs of people at Harbor City, Saturday, October 23, in celebration of the new road cut through to San Pedro. The band season closes on October 29, as it was unable to obtain sufficient funds to remain here through the winter. A contract has been signed for the coming year, with Alfredo Tommasino as director and Louis Gasdia as manager.

The Misses Mattie Barrett and Peterson were the soloists at the meeting of the W. C. T. U. at the home of Ada Shuff at 1143 Third street, recently.

Helen Skilling sang at the wedding of her sister, Elsie May Skilling, who is also a singer, and Russell Krum Hart Wednesday evening, October 27, at the First Presbyterian Church.

Martin van Berger is the new choir director at the East M. E. Church at Nineteenth and Arizona streets. He was



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heard in a solo Sunday morning, October 24, and Mrs. T. O. Sanderson and Mrs. Tracy were heard in a duet. In the evening the choir sang a beautiful anthem. Mabelle Elwood and Joy Kimball presented a duet and Tess Hankinson sang a solo.

Eva Trew, concert pianist and lecturer, and the originator of the Color Music, is being heard in a series under the auspices of the Theosophical society this week at 601 Santa Monica Boulevard.

Katherine Cowell, soloist, and Arta Rogers, pianist, furnished the music at the wedding of Hail Cowell and Dr. Wilfred Theriault of Boston, Mass., at the Harrison Cowell home on Fourth street.

Gentry Baskett sang several songs at the Woman's club house recently with Mrs. F. W. Prior as accompanist. These artists were secured through the efforts of the Public Affairs Section of the Santa Monica Bay Woman's club.

The choir of the First Methodist Church was entertained at the home of Rev. and Mrs. C. H. M. Sutherland, for the purpose of making plans for the musical development of the church. Both men's and women's glee clubs are under the direction of Mrs. Van Skyke, and they will join the choir of which Sam Carlisle has charge.

Nathan Herzoff, violinist, and pupil of Professor Auer, is in Santa Monica recuperating from a prolonged illness. Bertha Herzoff, sister of the artist, invited a few Santa Monica musical folk, to meet and hear her brother in some excellent numbers, at her home recently.

Louise Brennan, violinist, accompanied by her mother, Mrs. Robert Brennan, delighted with several numbers those who attended the entertainment of the St. Monica's Altar society at Columbia Hall, Friday evening, October 22.

An enjoyable musical program was given at the reception given by the members of the First Methodist church to welcome Rev. and Mrs. C. H. M. Sutherland as their pastor for the coming year. The program included a piano solo by Mrs. G. R. Kingdon, music by the Squinsneski Russian Trio, reading by Mrs. Martin and numbers by the Male Quartet and Ladies Glee Club.

The identity of the mysterious male quartet has at last been revealed. When these men serenaded the Nordskog Music and Fine Arts Studios late one evening a short time ago, Mr. Nordskog insisted on their appearance, and the beautiful harmonies were discovered to be those of the Santa Monica Male Quartet, composed of Sam Carlisle, George Burzell, Nathan Shutt, and Shelly Miller. They also gave a delightful entertainment at the Woman's club house last week at the Republican rally.

Mrs. William Hart Boughton, chairman of the music section of the Santa Monica Bay Woman's Club is at work with a large chorus in preparation of Christmas music. Mary Neff is assistant director accompanist.

Andrea Navach, well known musician and formerly of Santa Monica, is touring with the Scotti Grand Opera Company.

The Nordskog Music and Fine Arts Studios gave the second recital of the season at the First Baptist Church, October 7, to a filled auditorium. The voice pupils were: Ellas Garrette, Georgia Badershaw, Roland Trafton, Ada Boynton, Charles Johnson and Helen Tarrant; Mrs. John Tenny and Mrs. Arne Nordskog were the accompanists. A dramatic reading was given by Viola May, a pupil of Elizabeth Torrey, and a piano solo by Althea Baker, a pupil of Carro Riggins-Satterwhite. Bertha Corbett Melcher delighted all with a chalk talk.

Olga Steeb, pianist, was heard in concert with the Knabe Ampico reproducing piano at the Santa Monica Bay Women's club house, October 12. The concert was given by the Plumer Furniture and Music Store, representing the Ampico.

The Allister Brunswick Shop opened new quarters with an informal musicale, October 9.

Constance Balfour, Los Angeles soprano, was heard in recital at the Santa Monica Bay Women's Club House, October 11, assisted by Bessie Irene Chapin, violinist, and Olga Orth, accompanist.

Mrs. James Livingston, soprano from Scotland, sang several solos at the luncheon given by the Santa Monica Bay Women's Club, October 4.

Lillian Adams Liknaitz gave a musical reception to her musical friends at her home in Venice, October 11, before her departure for Arizona.

Fourteen students of the music class of the Santa Monica High School, in charge of Grace Rankin, went to Los Angeles recently to hear the Scotti Opera Company in "Madame Butterfly."

Mrs. W. H. Anderson, of Venice, is chairman of the musical program of the Assistance League of Los Angeles in conjunction with the exhibit of the Bakst paintings and designs. Charles Wakefield Cadman is assisting her.

Arne Nordskog, tenor, has been chosen as chairman of music for the Southern California Commercial Secretaries' Organization and is to direct the community, sing and furnish the solos for the monthly meetings which are held in a different locality each time.

Charlotte Laser Neelands, pianist, and Mrs. H. A. Shoemaker, soprano, furnished the musical numbers at the entertainment given by the members of the First Presbyterian Church, October 13.

Mrs. William Hart Boughton, chairman of the music section of the Santa Monica Bay Women's Club, and Mary L. Neff, director and accompanist, are busily preparing a large chorus for entertainments this winter.

Nathan Herzoff, violinist, is spending the winter in Santa Monica.

The Santa Monica Male Quartet—composed of Nathan Shutt, Sam V. Carlisle, Shelley B. Miller and George Burzelle—gave a concert at the Soldiers' Home at Sawtelle.

The Lyceum Quartet—composed of Lorain Griffin, whistler; Mrs. Rossiter, soprano; Mrs. Underwood, violinist, and Mrs. Lee, pianist—furnished the music for the entertainment of the members of the Eastern Star and friends in the Masonic Hall, September 28.

Mrs. H. A. Shoemaker, soprano, and Mrs. Donald Clarke, reader, delighted the guests of Mrs. W. E. Gilbam with several selections in compliment to Edna Russell, of Denver, Col.

Winifred Bone rendered several flute solos at the home of Sarah Jones.

Marie Buchabab, violinist, of Sawtelle, is teaching in Santa Monica two days a week.

E. P. Daniel, baritone, who entertained the soldiers for over a year under the auspices of the Y. M. C. A., was at home for a short visit.

Mrs. Earnest Zukin, pupil of Mrs. Harry Shoemaker, has moved to Berkeley, Cal., where she will further her vocal studies at the University of Southern California.

Olive C. Morris, dramatic teacher of the Santa Monica High School, has begun work on the production of a Greek tragedy, Sophocles' "Antigone," with a fine chorus.

Margaret Middlekauff is opening up a school of dancing in the K. of C. hall.

Joseph Heindl, cellist, formerly of the New York Symphony Orchestra and recently engaged to play with one of the Los Angeles musical organizations, was recently a guest of Mr. and Mrs. George Herrman.

Constance Balfour, soprano, well known in Los Angeles and Santa Monica, is planning on opening a studio at the home of Charlotte Laser Neelands, who will assist her as accompanist.

Mrs. William Hart Boughton, who is widely known in music circles, has been elected chairman of the musical section of the Santa Monica Bay Women's Club for the coming year and is planning to present the best possible programs. D. L.

## THEO KARLE SCORES IN VANCOUVER, B. C.

### Local Symphony Society Opens Season—Some Interesting Recitals by Local Musicians

Vancouver, B. C., October 29, 1920.—Theo Karle, tenor, was the soloist at the concert of the Vancouver Musical Society on October 26. It was recalled that Mr. Karle's last appearance with the society was his first professional engagement, and a large number, interested in this, and hearing the popular tenor, gathered in Wesley Church. The reception Mr. Karle received must have been particularly gratifying to himself and those responsible for the engagement. Arthur Klein accompanied the soloist and also played piano numbers with pronounced skill. The chorus and orchestra of the society reflected distinct credit on themselves and their conductor, Lieutenant Parkin.

#### VANCOUVER SYMPHONY SOCIETY OPENS SEASON.

The Vancouver Symphony Society opened its third season with a concert at the Orpheum Theater on October 17. The program included Haydn's symphony in B flat and Tchaikowsky's "1812" overture.

#### MR. AND MRS. PAULL IN RECITAL.

A recital of uncommon interest was that of Mr. and Mrs. Holyrd Paull. Mr. Paull, as a teacher and violinist, holds an eminent place in local musical life and his interpretations gave added lustre to an established reputation. Mrs. Paull used a fine dramatic soprano voice with finished artistry in an aria from "The Queen of Sheba," Salter's "Her Love Song" and Parker's "The Lark Now Leaves Her Wat'ry Nest." Her two final songs, the obligato being played by her husband, were received with especial fervor.

#### FIRST IN WOMAN'S MUSICAL CLUB SERIES.

The Woman's Musical Club opened its series of recitals at the Hotel Vancouver on the afternoon of October 21. Mrs. A. R. Dingman, who arranged the program, secured a most attractive group of artists: Miss Izard, violinist (of Victoria, B. C.), Mrs. H. Douglas, soprano, and Mrs. W. L. Coulthard, pianist.

#### ANOTHER INTERESTING RECITAL.

Mrs. W. J. Brewer, soprano, recently gave a successful recital which embraced a wide range of selections. Doris Wilbers accompanied and also assisted with a piano number. A dramatization of the "Figlia-Mio Padre" scene of "Rigoletto" was given by Miss W. Shearman and E. R. Shearman. E. R. S.

## MOISEIWITSCH IS SOLOIST WITH PORTLAND SYMPHONY

### Pianist Given an Ovation with Orchestra Forces—Excellent Soloists Booked

Portland, Ore., November 10, 1920.—Benno Moiseiwitsch, pianist, who is touring the Pacific Northwest under the direction of Steers & Coman, was the soloist with the Portland Symphony Orchestra at the opening concert of its tenth season, October 27. The sensation of the evening came in Moiseiwitsch's presentation of Tchaikowsky's concerto No. 1, in B flat minor, op. 23. The huge audience recognized the pianist's great gifts and gave him a big ovation. He was forced to play three extra works. Moiseiwitsch was evidently impressed with the able accompaniment which the orchestra gave him, for he congratulated Conductor Carl Denton in the presence of the audience. Dvorak's "New World" symphony was well played, bringing forth much applause for Conductor Denton and his sixty union men. This fine concert took place in the Heilig Theater. Among the soloists who will appear with the orchestra this season are May Peterson, soprano; Helen Stover, soprano; Emilio De Gogorza, baritone, and Josef Lhevinne, pianist. The orchestra has a capable manager in the person of Mrs. Donald Spencer, who has done a great deal for the uplift of music.

Mose Christensen, former associate conductor of the Portland Symphony Orchestra and former president of the National Dancing Masters' Association, died here, October 29, of heart disease. He was an active worker for the symphony orchestra and a great deal of its success is due to his untiring efforts. He will be greatly missed. J. R. O.

#### Chehalis Musical Notes

Chehalis, Wash., October 23, 1920.—The Chehalis Choral Society began its season's work in October under most auspicious circumstances. Paul Petri, of Portland, Ore., is the director this year. He is a dramatic tenor and has had much experience in operatic and concert singing, both in Europe and around New York City. The Choral Society has an increased attendance this year and is displaying (Continued on page 55)



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## OPINIONS OF THE PRESS

### Van Grove an "Impeccable Accompanist"

Isaac Van Grove, who is accompanist on the Mary Garden tour, is coming in for his share of the honors being received everywhere. The following notices give substantial evidence of this fact:

Isaac Van Grove at the piano was an impeccable accompanist.—Louisville Courier-Journal, October 28.

Isaac Van Grove assisted at the piano with that skill, that discretion, and that thorough understanding which make of his work an important part of the offerings.—Louisville Herald, October 28.

Isaac Van Grove, the accompanist, was one of those rare musicians whose tone, with its deep, luminous quality, furnished a colorful, perfect, and individual background for each artist for whom he played.—Chicago Tribune, November 1.

Mr. Van Grove made his instrument sound rich and full, so that by the time it came Miss Garden's turn to sustain the melody the ears of the audience were adjusted to tones of the mellowest quality. Mr. Van Grove deserves a special word for his number of sympathetic accompaniments. He was a distinct addition to the musical worth of the concert.—Chicago Evening Post, November 1.

Isaac Van Grove proved himself to be a highly skilled accompanist. His shadings, whether for Miss Garden in her torrential outbursts or for Mr. Casini in his pianissimo passages, he was always there.—Des Moines Register, November 5.

Isaac Van Grove deserves more than the cursory mention usually given to accompanists, having done the best work in this field that has been done here for a long time. His collaboration in the aria from "Louise" was notable through his success in the obtaining of orchestral effects on the piano, an art which but few possess.—Des Moines News, November 5.

Isaac Van Grove at the piano was entirely the sympathetic accompanist, indispensable, but unobtrusive, with his art of making the musical settings all they should be as a background for the artists.—The Advertiser, Clinton, Iowa, November 8.

Isaac Van Grove, accompanist, furnished just the right background for Mary Garden's voice and the rich tones of the cello. In the final number, that of "Meistofele," there was at times a grand tumult of piano and voice that somehow seemed to just fit in with the personality of Mary Garden, the individualist.—Ohio State Journal, November 9.

Mr. Van Grove, who played the accompaniments for both artists, is a master of the art.—Washington Post, November 13.

Isaac Van Grove was an accompanist whom many pianists might emulate. Seldom does an assisting artist display such helpful and unassuming qualities.—Washington Herald, November 13.

### Gutia Casini Scores Tremendously

Judging from the appended criticisms, Gutia Casini, the cellist, now on tour with Mary Garden, is an artist well worth watching:

Gutia Casini, cellist, who played here on a previous occasion with Frances Alda, came near carrying off the honors of the evening, especially after his instrument became reconciled to the temperature of the hall and decided to stay in tune. His selections were along conventional lines, but the sonority of his tone, the beauty of his phrasing, and the delicacy of his shading appealed to his hearers, winning him very sincere and generous applause.—Louisville Times, October 28.

Though still so young a man as to be almost boyish in appearance, he is a finished and delightful artist. The Tchaikovsky "Variations on a Roccoco Theme" involved a dazzling display of virtuosity, the Faure "Elegie" and Schumann "Slumber Song" entranced with richness of tone, and the Piatti "Tarantelle" proved that Casini could make the Father Bear of violins trip the light fantastic toe.—Louisville Courier-Journal, October 28.

It has been a long time since Louisville has been thrilled by a cellist of such virtuosity, such tone and so sympathetic an accompaniment. Quite a young man, it is evident that Mr. Casini is destined for a brilliant future.—Louisville Herald, October 28.

Gutia Casini, cellist, listed as an assisting artist, proved himself to be possessed of masterly phrasing, an infallible left hand technique, splendid bowing, excellent intonation and a tone of a warm, mellow richness.—Chicago Tribune, November 1.

Mr. Casini has a fine tone and a virtuoso technique.—Chicago Evening Post, November 1.

The cellist, Gutia Casini, shared honors with Miss Garden. Such marvellous handling of the cello has never before been heard in Lincoln and seldom anywhere else. Under his wizard playing, the cello partook of the qualities of the violin. Compositions written for the violin were played on the larger instrument with the same vivacity regardless of increased stretches for the left hand. His technique was prodigious, but the performance was far from a technical display. Its exceeding beauty appealed to everybody and he was recalled again and again.—Lincoln, Neb., State Journal, November 4.

Gutia Casini, the cellist, accompanying Miss Garden, was the finest one ever heard in Lincoln. In his perfection of technique he is to be favorably compared with Heifetz the violinist. His rendition of Tchaikovsky's "Variations on a Roccoco Theme" was superb.—Lincoln, Neb., Daily Star, November 4, 1920.

Another shining light was the new cellist, Gutia Casini. I am sure Des Moines has never heard finer cello playing. He has much warmth in his tone which is of a beautiful quality and an impeccable technique. His phrasing was exquisite. The "Variations on a Roccoco Theme" by Tchaikovsky was a delightful piece of work. And the Gypsy Airs of Sarasate have always been a war horse for fiddlers. Casini made the most of its possibilities in his arrangement for cello.—The Des Moines Register, November 5.

Equally worthy of praise was the superb cello playing of Gutia Casini, who performed for the first time in Des Moines. His coming here was an event, for it was evident last night that Mr. Casini is destined to take his place among the few great cellists of this generation. His tone is luscious, his technique very facile and accurate, both in fingering and in bowing, and what is more, he possesses a sound musicianship and abundant temperament.—Des Moines News, November 5.

### London Critics Acclaim Flonzaley Quartet

When the Flonzaley Quartet appeared in concert in London in June and October the critics were unanimous in praising the work of the organization very highly. Excerpts from the newspaper clippings covering both of these concerts are reproduced below:

The merest tyro could have perceived that in the Flonzaley Quartet he was contemplating and listening to a group of magnificent artists whose work stood upon an altogether different plane from that to which we are accustomed.—Saturday Review.

The Flonzaley Quartet has been described as the finest of all quartets, and it must be admitted that their performance went far to justify that claim. Certainly we know of no other combination in which the four players are so evenly matched. A good ensemble and much else can be got by constant association and practice, but in this case there is innate sympathy as well as care and understanding. Thus alone can we explain the fact that what is technically true of one player is also true of the other three. Perhaps one ought to say that their individuality is merged into that of the quartet. But even this hardly comes near truth, because there is no effort, no suppression of instinct. The second violin,

the viola, or the cello take over a melody from the first fiddle and reproduce it to the minutest detail as faithfully as an echo.—Daily Telegraph.

Of all the numerous musicians from America who are gracing the present London season, the best so far have proved to be the string quartet of Messrs. Betti, Pochon, Bailly and d'Archambeau (the Flonzaley Quartet). It was music making of an exquisite order. There were no rough edges or sharp corners.—Daily Mail.

They have become one of the finest quartets in the world. The collective tone color of the quartet is remarkably beautiful. The players are artists of the front rank, and the unanimity of their interpretation is wellnigh perfect.—Pall Mall Gazette.

Such playing has not been heard in London for a long time.—Manchester Guardian.

They represent the perfection of quartet playing, a perfection so severe that there are few quartets good enough for them to play.—Athenaeum.

Messrs. Betti, Pochon, Bailly and d'Archambeau, who constitute the Flonzaley Quartet, have given their only concert here, we regret to say. They came up to their reputation.—Times.

Quartet playing of finer quality or more perfect finish one need never wish to hear. As they placed the work, the asperities of Beethoven's last quartet—in F major (op. 135)—disappeared as if by magic, and everything seemed the plainest of plain sailing, instead of the confused scramble which is so often the chief impression left when this and other examples of the so-called posthumous series are attempted. Even the famous passage in the scherzo, in which the same figure is repeated without alteration for fifty bars, fell quite naturally and almost unnoticeably into its place—so skillfully were the dynamics varied that there was not the smallest suggestion of monotony or undue iteration; and this was only typical of the interpretation of the work as a whole.

Especially noteworthy was the playing of the noble slow movement, so that it seemed more than ever difficult to understand why this particular section had ever been accounted so inscrutable and obscure. No wonder M. Betti and his companions had what is called a stormy reception. The pity is that we cannot hear them again.—Westminster Gazette.

### Ralph Leopold Encomiums

Ralph Leopold, American pianist, who gave a highly successful recital in Aeolian Hall, New York, on the evening of Tuesday, October 26, was warmly praised by the local press. A few extracts are herewith appended:

His most pretentious number was D'Albert's adaptation of Bach's prelude and fugue in D major, which conveyed to his hearers Mr. Leopold's fine understanding of this ponderously difficult but always interesting work. This was followed by Beethoven's beautiful sonata, op. 31, No. 2, with its varying tone pictures. . . . Mr. Leopold has a smooth, singing tone and delicacy in light passages that belong to the romance of youth. His audience was large and most appreciative.—Morning Telegraph.

The Bach music he gave with a technic swift and sure and with fine clarity of style. His general work showed advancement on the poetic side of his art since he played here last year. . . . The sonata was given with musicianly taste throughout and the slow movement was noteworthy for musical feeling.—Herald.

Ralph Leopold, twice heard as pianist here since he served in the war, and previously, it is said, with orchestras abroad, repeated a large audience in Aeolian Hall. He gave an unaffected musicianly and clean-cut performance of Beethoven's sonata, op. 31, No. 2, arrangements by D'Albert of Bach's D major prelude and fugue, and by Kumdinger of Poper's "Dance of the Elves." There were also some Chopin, Liszt's "Consolation," and Russian descriptive pieces by Balakirev, Arensky and Rachmaninoff.—Times.

He displayed his usual sound musicianship, and that does not intend to condemn Mr. Leopold's splendid work with faint praise. It was in two Chopin mazurkas that his crystal, clear-cut fingering and fine sense of musical values were most appreciated.—Evening Mail.

Mr. Leopold again exhibited sound musicianship and playing of the safe and sound variety.—Tribune.

Mr. Leopold's audience was large, fashionable and appreciative. As an interpreter of the classics he has admirable qualities. In his performance of the Bach-D'Albert prelude and fugue his octave work was superb, the polyphony was clearly presented and his tone was luscious. Beethoven's sonata, op. 31, was played with a thorough understanding of its artistic worth. It was eloquent, technically brilliant, and richly colored in its dramatic import.—American.

### Pietro A. Yon Gives Fine Organ Recital

Pietro A. Yon, the eminent organist-composer, now on a concert tour, played a dedicatory recital at St. Francis Xavier Cathedral, Green Bay, Wis., on October 28. In reviewing this performance, the music critic of the Green Bay Press-Gazette wrote as follows:

With complete artistic mastery Pietro A. Yon, organist of St. Francis Xavier Church, New York, gave the first organ recital ever heard in the Northwest at St. Francis Xavier Cathedral. Mr. Yon played his own compositions with the subtle understanding and expression possible only to the creators themselves. After the general concert was over many remained and called for the rendering of "Gesu Bambino" over and over again. "The Echo," another of Mr. Yon's compositions, proved extremely popular also.

### Macbeth "Charming as She Is Gifted"

Florence Macbeth brought Augusta to her feet at the concert held there under the auspices of the Woman's Club on November 3, this making her thirty-eighth appearance for the 1920-21 season. As the accompanying report indicates, the Augusta Chronicle made use of many superlatives in reviewing the concert in question:

A very brilliant opening event of the season was the concert given at the Grand by Florence Macbeth, who kept her audience entranced from the opening notes of her first number—an old English song by Handel—to the closing notes of "Annie Laurie," sung as a last encore. The noted coloratura soprano delighted the cultured and representative audience that greeted her and that expressed their enjoyment by insistent encores to which she responded most generously. At the close of each group of songs beautiful baskets of flowers were showered upon Miss Macbeth, and judging from all comment heard, her voice fully came up to the expectations formed by the many advance notices that lead one to expect a great singer.

Florence Macbeth has a coloratura soprano of exquisite quality and a crystalline clearness of tone that makes every echo of her high notes linger in the ears of her hearers like the sound of a silver bell or a magic flute. There is a smooth quality, a sweetness of tone, an expressiveness which, combined with the perfection of her enunciation, makes every number in the program a delight. Miss Macbeth is as charming and attractive personally as she is gifted as an artist.

### Dubinsky Wins Praise on Tour

Vladimir Dubinsky is with the Fokines on tour, as conductor and solo cellist with the Russian Ballet; he conducts orchestras when such are available, as in Philadelphia and Chicago, and in the other cities is soloist and leader

(Continued on page 52)

### The Secret of Good Vocal Condition

"It's just like pickles," said Mary Potter, the rosy cheeked contralto with the big deep voice. "The faster you pick them, the faster they grow! Why, I feel as though I could go on for the rest of the season, giving a recital every day, although I have just returned from a four weeks' absence; shall leave for a short trip end of this month, and the middle of December will see me off on a ten weeks' tour in the South.

"I attribute my great endurance and reliable vocal condition (and I do not knock on wood, you see) to several causes: First and foremost, I have at last learned how to sing without abusing my voice. I feel no more effort necessary to sing than to speak, and, although I cast about for several years in search of vocal freedom, I have found it now, and know that I have something that will be mine for the rest of my singing days. Then I have learned to concentrate my thoughts, to concentrate my tone, my vowel sounds, my efforts; in short, to concentrate my forces in every direction, so that half the effort goes twice as far, with clearer understanding and more sure results.

"But of tremendous value is it to know how to create nervous force. It is this that we are giving out all the time. It is nervous force that is responsible for that so called 'magnetism.' It is nervous force that is known as



MARY POTTER,  
Contralto.

'atmosphere' that is responsible for 'putting it over,' that is the keynote to success. Without this, one had better sit at home and darn socks for a perfectly well behaved husband, who will see that the butcher and baker bills are paid; but to be able to get out and do something—'Nervous Force' in capital letters. There is a man in Long Island who has discovered a substitute for gasoline, made of water and something I do not know, and nobody but he does know, and a lot of people would like to know. Because he won't tell other people how to make their car go on a five cent gasoline substitute, the poor fellow is followed day and night, and his life is made miserable. Now, I'm going to tell my secret, because I will be made happy in knowing that a number of my colleagues will 'stop, look and listen' and be able to do the same thing. You know there is no joy so great as the feeling of having helped some one toward a valuable goal. I have discovered for myself that there must be a period of 'replenishing,' and that the process demands an active, not passive condition. The time for this is best during the summer months, when one is more free from engagements, out in the open, all nature is unfolding, and in rapturous abundance. It forces on our attention growth, color, perfume, sound and silence to draw us from our deepest emotion. So in June the good chairman of the music committee of my church and synagogue allows me to send a substitute for the last service of the month, and I hie me to the woods of Maine. The mere mention of it now makes my inner self expand with ecstatic emotion! There I work. But how? It is always this: not what we do, but how we do it. I am, as you know, a pupil of Joseph Regneas. Oh, happy and fortunate day for me when my lot was cast with his, and may I never see the day that we divide partnership! For the past four years I have accompanied Mr. Regneas

and his company of workers to the pine forests, to a little place on the great Sebago Lake in Maine, away from all human activities excepting our own, to the great influence of the All-Creator. Here I learned to arise in the morning when the air was full of vitality, and to be at work before the sun had traveled far. Here I learned to work with a purpose, and with results in a flexible and relaxed spirit, so that the influences around me could find easy access. The encouragement from within on account of each day's marked progress fires the spirit to superhuman interest and effort. The constant and joyful companionship of such exuberance so releases one from all physical effort and nervous strain that the forces playing around one meet with no resistance and fill one's very being with a reserve or nervous force, which generously serves one throughout a busy season. I have found that it is not bodily rest we need, but spiritual awakening. It is not the legs or the arms or the backbone which get tired, but that our minds become exhausted. Under these conditions, with no effort, can I commit a lengthy operatic role to memory in two weeks, whereas in the city it would take as many months. And so for eleven weeks am I just absorbing 'electricity' or 'nervous force,' through which I live in a constant state of uplift, and I know this means fifteen years added to my singing days! This year my 'time of replenishing' was curtailed, since I spent four weeks as soloist with the New York Symphony Orchestra, an experience well worth while, while I stand at the threshold of my career."

Miss Potter is much in demand this season, and her especially excellent rendition of the alto parts in "The Messiah" make her services exceedingly valuable at the performances of this work.

### Choral Concert at Stoughton, Wis.

Stoughton, Wis., November 10, 1920.—An audience of one thousand listeners crowded the First Lutheran Church on Sunday evening, November 7, to enjoy some of the most surpassing choral music heard in this vicinity in a considerable period. "The Reformation" cantata, composed by F. Melius Christiansen, director of the now famous St. Olaf Choir, was presented by the four Lutheran choirs in commemoration of the 403d Anniversary of the Reformation. It was a most inspiring night for church music. The well balanced chorus of seventy voices, under the enthusiastic and inspiring direction of Prof. Peter Dykema, of the University of Wisconsin, sang the beautiful composition in a masterly manner. The lovely chorales, "Built on a Rock," "Sleepers Wake" and "Lord Keep Us Steadfast," were rendered with fervor and religious feeling, and "Now Thank We All Our God" was effectively sung as a procession.

The participating soloists were Oscar Thompson, baritone, and Edgar S. Engan, tenor. Vinnie Anderson, organist, and Mildred Egeberg, at the piano, accompanied the chorus and soloists. T. C. Thorsen, of Janesville, Wis., charmed the audience with a very fine address. W.

### Second Farnam Organ Recital

Lynnwood Farnam's November 11 recital at the Church of the Holy Communion, Rev. Dr. Mottet, rector, was heard by a good sized audience which again admired his clean technic and musical spirit. Paul De Maleingreau's suite, op. 14, displayed that unknown composer as a modernist, the prelude being a series of suspensions and anticipations, as harmony writers would say; and the choral was notable for the curious succession of open fourths, to talk in the same language. Gigout's scherzo was notably well played, and much interest was shown in Yon's "Elan du Coeur" and Bonnet's legend in D minor.

Edwin Grasse, the violinist-composer-organist, was there and heard his own graceful serenade in A played; it is an unpretentious but musically little piece, and Mr. Farnam brought out all it contained.

Recognizing "Armistice Day," the recital began with the playing by the organist of the national anthem, followed by that of England.

A feature of the recitals is the cordial personal welcome extended by the rector to attendants; how many ministers go to hear their organist's recitals?

### Fanning Returning December 2

After a remarkably successful tour of the British Isles, during which he sang twenty concerts in London, Cecil Fanning, the American baritone, is returning to New York on December 2, when he will be heard at Aeolian Hall, his program including a Schubert group and numbers by Loewe, Fourdrain, Hageman, Vanderpool and others.

### Nyredghazi and Schillig in Dayton

Ervin Nyredghazi, the pianist, got his first glimpse of America outside of Manhattan Island, when he traveled to Dayton, Ohio, last week for a concert. In company with Ottilie Schilling he appeared before an audience that taxed the capacity of Memorial Hall.

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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Houston, Texas, November 10; Dallas, Texas, January 12.  
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.  
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.  
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Nov. 9.  
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.  
Jeanette Curry Fuller, Rochester, New York.  
Cara Matthews Garrett, Bay City, Texas.  
Normal Class, August 25.  
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.  
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., entire season beginning Jan. 5, 1921. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov. Phillips Univ., Enid, Okla.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly beginning August 20, September, October and November.  
Mrs. Wesley Porter Mason, 5011 North Street, Dallas, Texas.  
Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.  
Entire season, Chicago, beginning October 1.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.  
Laura Jones Rawlinson, 534 Everett Street, Portland, Ore.  
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex., Jan. 1, 1921.  
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tene, 469 Grand View Street, Los Angeles, Cal.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., October 15, Oklahoma City, Okla.  
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.  
Clara Sabin Winter, Fort Hays, Kansas Normal School, Hays City, November 15; Topeka, April, 1921.  
Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 15 and February 7.

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## OPINIONS OF THE PRESS

(Continued from page 50)

of the Russian ensemble, consisting of piano, violin and cello. That he is making good in this double capacity is evident from the following laudatory press notices:

Vladimir Dubinsky, who was conspicuous in two or three numbers received an ovation from the audience.—Wheeling, W. Va., Intelligencer, October 29.

The Russian ensemble, composed of Maurice Limonick, at the piano; Cyril Tobin, violinist, and Vladimir Dubinsky, cellist, shared honors with the dancers with their musical selections, each being highly accomplished at his chosen instrument, and each playing solos.—Herald, Grand Rapids, Mich., November 3.

One of the pleasing parts of the evening, too, was created by the musicians in the pit. The musical program was played by a pianist, violinist and cellist, the numbers alternating with the dances. The musicians received quite an enthusiastic reception as that accorded the dancers.—Evening Herald, Dayton, Ohio, November 11.

The cellist, Vladimir Dubinsky (don't put the accent on the first syllable), accomplished the Cesar Cui "Cantabile" and the Popper "Dance of Gnomes" with finish.—Pittsburgh Dispatch, October 26.

The musicians filled in the waits in a most pleasing manner. Their efforts were applauded with the same enthusiasm as that given the dancers. Cyril Towbin, violinist, Vladimir Dubinsky,



VLADIMIR DUBINSKY,  
 Cellist.

cellist, and Maurice Limonick, pianist, assisted in the program with solos and ensemble numbers, that gave evidence of great technique and expression. They were repeatedly encored.—Post-Standard, Syracuse, October 23.

Never have we heard such music produced from a cello as that given by Vladimir Dubinsky.—Dayton Journal, November 11, 1920.

The dances were interspersed with instrumental selections admirably played under the direction of Vladimir Dubinsky.—Philadelphia Bulletin, October 21.

### Max Rosen Conquers Pittsburgh

At his first appearance in Pittsburgh, Max Rosen immediately won favor with both the public and the critics, as may be seen by the appended notices:

What shall be said for Max Rosen? He was acclaimed, he was a favorite, he was, well, the most stimulating of young fiddlers. Virility and health, a freedom from G string sentimentality and boundless technique were the noteworthy qualities of his performance. His playing of the Vitali chaconne was a highly vitalized



MAX ROSEN,  
 Violinist.

reading, in which saltato vied with double stopping and harmonics. In the Saint-Saens concerto Rosen read page after page with a virtuosity and brilliancy, which alone made the opus possible. Max Rosen lived up to what Leopold Auer said of him and that is endorsement enough.—Pittsburgh Dispatch.

Mr. Rosen is a rarely interesting young artist, who had the courage to put two such large works as the fine chaconne of Vitali and the Saint-Saens concerto on the program in addition to a group of short numbers by Rawlins Cottonet, Paul Juon and his own teacher, Leopold Auer. What is more, he had the ability to play them in a manner that gained, and fully earned, an unusually enthusiastic response from the audience. He plays with steady and virile tone; his technique, used without effort for display, is very accomplished and his readings carry a warmth and conviction of thought that is decidedly impressive.—Pittsburgh Gazette-Times.

Max Rosen came unheralded and unsung, but he left us with a memory that we heard one of the most gifted of the younger artists. He was serious and accomplished. His playing was noteworthy for the fine quality of tone and his ample technique. He

made the Vitali chaconne race along as we have rarely heard it. In the Saint-Saens concerto in B minor he gave this attenuated work a dashing interpretation. He tossed off thirds and sixths harmonics and bow touchings as if it were child's play.—Pittsburgh Sun.

### "THE MISSION OF MUSIC"

By Edwin Franko Goldman,  
 Conductor of the Goldman Concert Band.

In the unconscious enjoyment of music, how many people realize to what dim and far distant ages its memories hark back? Long before civilization, with the crudest of "noise makers," our savage forebears produced and loved their music. It was associated with their tribal festivities, with their religious rites, with all the invocations and incantations to their various deities. Music was the power which swayed their gods, and music was a stimulant to their zeal and fervor. It drove out their evil spirits, and propitiated the benign spirits, and, in very truth, soothed the "savage beast."

All through the rise and forward march of civilization, we find music playing an important part in the daily life of peoples all over this great globe of ours. Soldiers marched to war to the inspiring strains of music; they were urged on to the heat of battle by their heroic bands, and were welcomed home again with happy song and joyous melody. Today we put music to even more varied uses than ever before in history. Great medical authorities agree as to its power to help the sick and ailing. Criminologists testify to its softening influence upon the unfortunate ones who have strayed from the paths of law and order and within four walls are paying their penalties. Even the hopelessly insane are calmed and made happier by hearing music. Old people, tired with the struggles of life, renew their youth, and review their achievements while listening to lovely music; young people are inspired to greater effort and to better things through the stimulus of music. We have music in the parks, where the city's poorer and less favored children may listen and learn, and in listening, forget for a while the difficulties and burdens of the daily battle of life. We have music in the schools, good music, and much music; let it be a part of the lives of our little ones, that the love for it may be bred in them from babyhood! We have music in all our public institutions, and all unite to praise its wonderfully helpful qualities, wherever its appeal is heard.

Certainly the ennobling and broadening qualities of music cannot be gainsaid, since all peoples, all sects, all religions are united in music. Where is the man or woman who does not respond to the wonderful appeal of the organ in church, or who does not feel better after listening for a while to sweet and harmonious sounds, whether they be the music of voice or instrument?

And is it not eminently fitting and proper, inasmuch as music is harmony, that it should be the method and means of bringing harmony into the lives of peoples; that it should help to make men realize that they are brethren, and that there can be no real brotherhood without harmony? An orchestra, or a body of singers, does not divide itself into two parts for the purpose of playing or singing two melodies entirely opposed one to the other, and each side trying to outstrip the other. No beauty, harmony or pleasure could accrue from such an arrangement, or rather, disarrangement. No! "The house divided against itself must fall," whether it be a "musical house" or the "house of nations," or the "house of man." But, in the orchestra, all playing together under one leader, each awaiting his cue, and giving each co-player his chance, and uniting in one great effort for perfect co-ordination—that gives the great, the beautiful and the perfect result which is music, melody and harmony. And in the brotherhood of man, each one bearing and forbearing with his neighbor, giving in the spirit of the greatest love, taking in the spirit of graciousness and gratitude, giving each his chance, and joining one and all, great and small, for a common betterment, a greater good—this in truth were harmony, the greatest, the sweetest, and deepest harmony. If music, in this analogy, brings any response to its mission; if through its appeal to man's higher thought and better nature, it can help to bring men's lives into more perfect accord; if the absolute harmony of music can be translated into the harmony of right thought and right living, then indeed is this mission of music divinely ordained and divinely sent. Then indeed is the connection established between music and the tribal rites of the savages; music and the brethren temporarily astray; music and the organ in church; music and the brotherhood of man, where one leadership is followed, one voice heard, and the result, harmony.

### Alma Beck a Favorite with Ministers

Alma Beck, the young Western singer, who is rapidly assuming a position of first rank among concert contraltos, has a ministerial complex—she is strangely attractive to members of the cloth.

"It's the most curious thing," says the petite Alma, "but I always make a hit with ministers, and it doesn't matter of what denomination either." For example, during a recent concert given in the leading church of a certain town, Miss Beck suddenly became conscious of a very good looking man sitting in one of the front rows. He seemed to be enjoying himself immensely, and applauded long and loud after each number. It so happened that one of the songs on Miss Beck's program was called "Jamie, Come Try Me," and its provocative title was not the least of its charm. Miss Beck sang it in a most alluring manner and occasionally her eyes did stray toward the handsome man sitting in the front row. At the conclusion of the concert he was one of the first to reach the greenroom, and, coming straight up to the somewhat embarrassed singer, said: "My first name is Jamie—I'm the minister of this church and I accept your challenge."

### Frances Sonin Using Ross Cycle

Frances Sonin, American soprano, is using on her Japanese programs two numbers, "Fireflies" and "Butterfly," from the Japanese cycle, "Art Songs of Japan," by Gertrude Ross. The words are translated from ancient Japanese poems and the melodies are based on authentic Japanese musical themes. Mrs. Ross has given a very dainty and modern touch to each song with her piano accompaniment, and many women's clubs are using the cycle in illustrating Japanese folk songs.

## REVIEWS AND NEW MUSIC

## BOOKS

## THE BOSTON MUSIC COMPANY

New York, Boston, London

**"Musical Rudiments,"** by Leo Smith, Mus.Bac., Manchester, England

Leo Smith, born in Birmingham, England, of recent years very active in Toronto, has issued a little booklet of 100 pages, which will be found very useful by music students of all kinds. Music, according to a French philosopher, is "The art of thinking in sounds," and such music as we know today may be briefly described as written art music. Mr. Smith goes into all the technical details needed for a clear understanding of the various items which constitute musical knowledge, the contents of this volume, being as follows: "Preliminaries," "Sounds," "Notations," "Scales," "Intervals," "Time and Rhythm," "Compressed and Open Score," "The C Clef," "Transposition," "Ornaments," "Agremens," "Graces," "Triads," "The Common Chord and Its Inversions," "The Dominant Seventh," "Marks of Expression," "Italian Vocabulary," "Abbreviations," "Definitions," "Questions and Exercises." There is an annex devoted to questions and exercises, with examples, all of which will serve to develop musical knowledge.

## NOVELLO AND COMPANY, LIMITED

New York and London

**"The Singer's Art,"** by Agnes J. Larkcom, F.R.A.M., Professor of Singing at the Royal Academy of Music, London

The articles of which this little volume is composed were most of them in their original form written for and read to the singers' class of the Society for Women Musicians. They were primarily addressed to women teachers and are chiefly, although not entirely, concerned with the training of female voices. The pages were subsequently published from time to time in the Musical Times and School Music Review. In response to the expressed desire of a good many readers, they have been collected and revised, and are offered in the hope that their contents may be useful to young teachers of singing, particularly those who lack opportunities for discussing the many problems connected with the art of teaching singing. The author goes into detail in the various chapters, answering the question, "What can women do?" telling of the public school spirit, the qualifications necessary for a singer, physical training, training for the expression of the emotions—all of which are of vast interest to those who think they can sing. She enlarges on the importance of character, meaning by this the possession of the qualities of patience, perseverance, industry, self-control and joy in overcoming difficulties. What she says of English students applies vastly more to our American music students, namely, that many are clever but flippant. They cannot or will not see the necessity for unflinching, unremitting, constant practice. Her chapter on "Breathing" is based on good sense, giving directions for controlling and developing the breath. The various registers of the voice, which is the subject of constant disagreement in the vocal teaching, is given much thought and space. "Recitative" is dilated upon at length, with quotations from leading oratorios and operas. She writes out in full the customary manner of singing appoggiaturas, which may be a whole tone, a half note, a third, fifth, or even a sixth above the principal note.

The educational value of vocal music is an important closing chapter, and this writer, who at present lives in San Francisco, shows deep knowledge of the subject.

## MUSIC

## SAM FOX PUBLISHING COMPANY

Cleveland and New York

**"In Arcadia,"** for Piano or Organ, by Gatty Sellers

The publishing firm of Sam Fox seems to make a specialty of the front cover page of its publications, romantic and sentimental pictures being represented on them in various colors. The cover page of "In Arcadia" would attract attention for this reason, and it would naturally lead to interest in the music. It is gavot-like and dainty, easy to play, about grade two. Certain little twists in the harmony suggest Victor Herbert and Friml. Dedicated to Larie Sides.

**"Just Like Your Eyes,"** Song, by Homer Grunn

John Homer Grunn, born in Wisconsin, studied with Emil Liebling, in Chicago, later going to Europe for further study, composing a "Marche Heroique," which he played with orchestra in Los Angeles, resulting in his making that city his home. This song has a violin or cello obligato, is graceful, natural and expressive throughout. Dedicated to Isabel Norden Martin. It is for high, medium or low voice.

Both of these Fox publications may be had for the piano player or talking machine.

## THE JOHN CHURCH COMPANY

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Five Songs, by W. H. Neidlinger—"Our Father, Which Art in Heaven," "O, Mah, Lan!" "Memories of Lincoln," "Tonight the Winds Begin to Rise" and "Somewhere Safe to Sea"

Of these five songs, "The Lord's Prayer" in a setting for medium voice, very devotional and practical. It has sufficient variety throughout, with change of key and harmony, to make it interesting. Range from D to F, top line.

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"O, Mah, Lan!" is another of those tender darkey songs of which this composer's "My Mammy" is a fine example. The song has quiet rhythm and beautiful melody, altogether in genuine negro style. The beauty of this negro song can hardly be described in words, but it is evident to any one. The other three numbers have poems by Tennyson, Whitman and Swinburne.

"Memories of Lincoln" is a dramatic episode for baritone or tenor, a descriptive tone-poem of nine pages. Throughout this work directions and annotations in the music suggest orchestral instruments. It is full of intensity and dignified sorrow.

Mr. Neidlinger not so long ago was prominent as organist, conductor and composer in Brooklyn, where he was a Dudley Buck pupil.

## HUNTZINGER &amp; DILWORTH

New York

**"Yo San,"** Song, by Jean Hazard

This is of course a Chinese song and is in three editions, as song for medium voice, for piano and orchestra. May Tully tells of a mandarin in a Canton town, who loves a maid named Yo San, and from a foreign land (America) daily writes her a little note, and this is what he says:

"O Yo San, little China maid, I'll wait for you.

Yo San, do not be afraid, I will be true.

The I'm many miles away in Yankee-land,

Yo San, I will come for you, down underneath the

Canton moon."

The music is in one-step style, with considerable imitation of the Oriental, and the chorus goes with gusto and rhythmic swing. The cover-page is extremely telling, with pagoda in yellow, and the China maid in blue, embroidered with yellow flowers; the lettering too is in imitation of Chinese characters.

**"The Living God,"** Sacred Song, by Geoffrey O'Hara

A musically song, suitable for church or chapel, serious, as befits the title, with many strong vocal and instrumental effects. Following the dramatic first minor stanza occurs the next, in major, with a suave melody and simple accompaniment, which grows to full climax at the end, on the text (by Gordon Johnstone):

"I made my heart a stable,  
And the Savior came and smiled,  
Where the cattle of human kindness,  
Browed in the evening mild;  
And its air was pure and pungent,  
With grass of the rain-swept sod,  
I made my heart a stable,  
And sheltered the living God!"

The music is well written for organ.

## THE ARTHUR P. SCHMIDT CO.

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**"Hush-a-ba, Birdie, Croon, Croon,"** Song, by Alfred Moffat

This is one of seven Old English Songs, adapted and arranged with piano accompaniment by Alfred Moffat, and all of which are

obtainable for high or low voice. It is, however, in Scotch vein, telling of:

"It's braw milkin' the kye,  
The goats are gone to the mountain high,  
And they'll not be hame 'til noon."

Tranquility and contentment are echoed in the song, which has a reiterated chord-figure in the accompaniment. The arranger has a long record of usefulness in collecting old English, Scotch and Irish works, beside composing many original numbers; he lives in England.

**Norwegian Tone Poems, for Organ, by Trygve Torjussen**

A set of six highly original works, transcribed for the organ by Harold Vincent Milligan. They are—"To the Rising Sun," "Midnight," "Folk Song," "Northern Lights," "Tranquility" (In a Mountain Church) and "Isle of Dreams." The little volume of twenty-five pages is well worth delving into, and organists looking for real Scandinavian music will find it here. Of course one will be reminded of Grieg's suite, "Peer Gynt," but that is inevitable, since the Norwegian music is as strongly characteristic as that of the American negro. The "Folk Song" is charming, in minor, and "Northern Lights" is full of the Debussy whole-step progressions. "Isle of Dreams" has music of utmost tenderness to recommend it, with a right hand melody and arpeggio accompaniment in the left. The pedal part is easy.

**"Futility" and "Life,"** Songs, by Alma Goatley

The first song says:

"Passion hot or love that's past,  
Sanctuary or brawling,  
These count naught when the Reaper comes,  
A calling, calling, calling."

A song of modern independence of key and rhythm, with unusual moments in music and poem. "Life" is an impressive song, with alternating measures of happy and sad music, the first stanza ending with the word "Rain" in capitals. The second ends with "Peace," and the third with "After the stress and hurry . . . SLEEP." An interesting personality is that of Alma Goatley, for what she has to say in music is "different." For high or low voice.

## Braine Success Continues

Robert Braine continues to achieve success. The Charles H. Ditson Company has just accepted another song of his, entitled "Mother Dear." The piano edition of his "Dancing Nymphs," which has been played in many cities as an orchestral intermezzo, has also made its appearance, and copies of his song "Roseate Dreams" will be on the market shortly, according to Hinds, Hayden & Eldredge, the publishers.

## Rosa Simon to Give Recital

On Friday evening, November 26, Rosa Simon, pianist, will give a recital at Aeolian Hall. An interesting program has been arranged.

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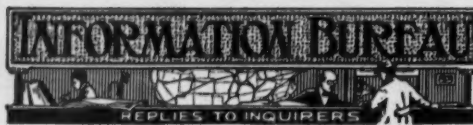
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**CHARLES M. LOEFFLER.**  
"I would like very much to know which music publishing house publishes the piano works of Charles Martin Loeffler." Mr. Loeffler's works are published by the Boston Music Company, Boston, Mass.

**STRAVINSKY.**  
"Will you kindly tell me where the works of Stravinsky, the great Russian composer, are published?" In Paris.

**GREATEST COLORATURA SOPRANOS.**  
"It would be a favor if you could tell me who is the greatest coloratura soprano of the day?" There would be no unanimous vote in favor of any one of the great sopranos. Tetrazzini would be one, another would be Galli-Curci, and there would always be a question of someone else being still greater.

**DE CISNEROS.**  
De, as in French, the last name being Ciss-nay-ross, accent on the second syllable.

**CARMEN.**  
"Can you tell me who is considered the greatest Carmen?" Ask that question of ten people, and nine of them will answer Calvé.

**TETRAZZINI.**  
"Does Tetrazzini plan to retire, and have you any information as to whether she will sing in Philadelphia this year; if so what theater and month?" Mme. Tetrazzini will sing in Philadelphia on December 8 at the Metropolitan. She has made no announcement of retiring.

**DRAMATIC SOPRANO.**  
"Who is generally claimed to be the greatest dramatic soprano?" It is claimed that Rosa Raisa is the greatest dramatic soprano in America, although you might find people who would not agree with that claim.

**MELBA'S DEBUT.**  
"Is it true that Melba made her debut in 'Aida'?" Why? It is not true that Melba made her debut in "Aida." "Aida" is not for such a voice as hers. She made her debut in "Rigoletto" in the city of Brussels in the year 1887.

**NORDICA.**  
"Will you be kind enough to tell me in what year it was that Nordica died?" Nordica died in 1914.

**EMMA EAMES.**  
"Is it true that Emma Eames has retired from the stage?" Yes.

**RANGE OF VOICE.**  
"Who among the sopranos of the present day, has the greatest range of voice?" Ellen Beach Yaw is reputed to have the largest range.

**HERR LUDWIG.**  
"I am writing to inquire if you can give me any information as to the whereabouts of a certain basso, or possibly heavy baritone, as a singer who was very well known in England and on the Continent thirty or more years ago. He was known as Herr Ludwig on the programs and sang in opera. I remember. If he is living, could you give me his address?" Herr Ludwig's name is not in any of the biographical dictionaries, nor has anyone been found who could recall him. If any of the readers know about this singer, it will be a favor to receive information about him.

**HOME FOR STUDENTS.**  
"Will you kindly tell me if it is true that a new house has been opened where students of music can obtain rooms. I want to be in New York during the winter to study music, but have not yet found a place in which to live. I shall be greatly obliged if you can tell me about this matter." Yes! Greer House has just been opened at 121-123 East 28th Street intended for non-resident women students of art, music and drama. To be eligible the candidate for a room must be a woman student, an Episcopalian and under thirty years of age. The house can accommodate forty-five young women and there are already thirty residing there. Rooms rent for \$7 to \$11 a week. It is planned to serve tea every afternoon and to hold a dance once a week, while musicals will be arranged for Sunday afternoons. The house is under the auspices of the Churchwomen's League for Patriotic Service and is named after the late Bishop Greer.

**PROGRAM WANTED.**  
"Would you kindly outline me a program for a concert to be rendered by a baritone and pianist, numbers for both soloists being desired?" Any program for a concert must depend largely upon the repertory of those who participate. You must have a certain number of pieces that you know thoroughly well, well enough to sing them in public, or in the case of the pianist, to play them. To give you a program that you must study up, would mean a poor performance, for no one can sing or play without sufficient preparation. If you have a large repertory, select the things you can do best. A specimen program is being sent you, however, to help you by showing what others have done.

**ANTONIN DVORAK.**  
"Will you kindly tell me if the composer Dvorak is still living? We have a small music club and often get into discussions about musical matters. As we live in a small town where there is no library we have no opportunity of consulting books with the exception of a few owned by some of the members. Some of us think he is alive, others that he is dead, and we would thank you for settling the question. Will you tell us something about him?" Dvorak, who was born in 1841, died at Prague May 1, 1904. His father was an innkeeper and destined his son for the butcher's trade, but Antonin had learned to play the violin and left his home when sixteen years old, going to the Prague Organ School where he studied under Buzek and played in a small orchestra to earn his living. He graduated in 1862, but it was not until 1873 that any of his compositions gained a hearing. This was a hymn for male chorus and orchestra which brought him in 1875 a government annuity. After that he devoted himself to composition with great success. From 1892-5 he was the director of the National Conservatory in New York. Returning to Prague he was made director of the Conservatory and, as stated above, died there in 1904.

**CONCERT REPERTORY.**  
"I should like very much to know if there is any book published that gives a list of pieces suitable for concert programs. It is sometimes difficult to select good numbers for study and also that would be suitable for public performance. If you can tell me of a book I shall be grateful." There is a book called "Standard Concert Repertory," by George P. Upton, which contains a list of pieces suitable for concerts. Beginning with Auber, the list goes down alphabetically ending with Heinrich Zoller. Not only are the compositions of the different musicians given, but explanatory notes that must be of assistance to the player. You can purchase this book at any of the large music publishing houses. Another way to make a list of program numbers is to watch the programs of other pianists, make a note of what they play and what

is specially mentioned by the critics, thus giving you a valuable record for use in your own public work.

"Will you be good enough to advise me what music publishers have 'Band Clubs,' by becoming a member of which one may receive new music at stated intervals; also the club dues? We have a fairly complete list of the publishers having 'Orchestra Clubs'. This information will be appreciated." You will receive circulars from music publishers of New York giving you the information desired.

## CREATORE COMPANY AND GALLI-CURRI AT BINGHAMTON

Opera Forces Give Two Excellent Performances—Soprano Delights in Program

Binghamton, N. Y., October 23, 1920.—Creatore and his opera company were given a hearty reception when they gave two performances at the Stone Opera House here October 21. What the audience lacked in size it made up in enthusiasm. The singers were generously applauded and the distinguished leader was called before the curtain at both afternoon and evening performances. Grand Opera in Binghamton is somewhat of a novelty, but appreciation for this form of music is undoubtedly on the increase. Already there is talk of calling Creatore and his company for a return engagement. "Rigoletto" was sung at the matinee and "Carmen" in the evening. Both were equally well received. All the soloists were well placed in their roles, the acting was of a high order and the work of the orchestra was exceptionally well done. Wadsworth Provandie, in the title role, made an excellent Jester. He has a splendid voice of wide range, and knows how to use it. His duet work with Gilda at the close of the second act was a work of art, and received a big ovation. Sciarretti, as the Duke, found ample opportunity to display his vocal abilities. He was compelled to repeat "La Donna e Mobile," and then the audience was not satisfied. Lina Palmieri was a most satisfying Gilda. Miss Conklin, as Maddalena, was equally well placed, and her rich contralto voice was well worth going to hear.

The audience in the evening, when "Carmen" was presented, was considerably better than in the afternoon. It was a creditable performance, and met with general approval, judging from the loud and frequent applause. Although



Picture courtesy Binghamton Morning Sun.

**AMELITA GALLI-CURCI**  
Discusses the affairs of the world—political and baseball—with two other headliners, "Babe" Ruth (on her right) and Franklin D. Roosevelt, at Binghamton, N. Y.

a little disappointing at his first entrance, Charles Milhau, as Don Jose, improved as the opera progressed, and succeeded in filling the part in a satisfactory manner. Henriette Wakefield made an excellent Carmen, and seemed particularly happy in the part. She has a splendid voice, powerful, yet never harsh, and capable of the most delicate shading. Marian Veryl was the Micaela. Her voice is of a beautiful quality, well controlled and most sympathetic.

Caravelli made an excellent Toreador. The other characters were well handled.

The spirit of Creatore dominated both performances. The chorus, both vocally and otherwise, was quite satisfactory. Altogether it was a most creditable presentation of grand opera. Creatore has attained artistic results of which he may well feel proud.

### GALLI-CURCI'S RECEPTION.

An audience that filled the state Armory tonight gave Galli-Curci a most enthusiastic reception. She responded to nine encores and was recalled again and again. It is not often that such enthusiasm is shown by a Binghamton audience. The perfection of her vocal art literally held the audience spellbound. It was a most attractive program. Every number was a musical gem whose beauty was enhanced by the wonderful voice of the singer. All were equally well sung. The audience seemed to prefer the Mozart variations, "Hymne au Soleil" by Rimsky-Korsakoff, and "Comme autrefois" by Bizet. Of the smaller numbers the "Nuit d'Etoiles" by Debussy, and "A Widow Bird Sat Mourning," by Treharne, were exquisitely sung. Galli-Curci made a happy choice in her encore numbers, singing many of the old time melodies that the people love. Two of the numbers on the program were composed by Homer Samuels, the accompanist of the evening. "My Shadow" an appropriate setting to the popular words of Stevenson, was particularly well received. The music carries out the text to perfection, and the running accompaniment is quite artistic and well done. Mr. Samuels made an excellent accompanist, being at all times in complete sympathy with the singer.

Manuel Berenguer, flutist, played two solo numbers and an obligato to two of the songs. His work was thoroughly enjoyed and he was compelled to respond to an encore, playing "Oriental" by Gaubert.

### COMING EVENTS.

Binghamton has other excellent musical treats in store, as witness, January 12, Toscanini and La Scala Orchestra; January 20, Alma Gluck; January 28, Rudolph Ganz and Raoul Vidas; February 3, Detroit Symphony Orchestra with Gabrilowitch conducting; April 8, Lambert Murphy; April 22, Mary Garden.

W. H. T.

## PACIFIC SLOPE

(Continued from page 49.)

much interest in its work. The first program will be given early in December, and will be made up of a well selected program of octave music, with a wide variety of music interpretation. Mr. Petri has proven popular with the singers and is determined to keep the music standing and excellency of the organization on the same high standard previously established. Following the December concert, another will be given probably in February or March, and preparations will in the meantime be made for the big annual three day music festival in May or June, when the Choral Society will put on an ambitious work.

This section has already been well treated musically, features of the season so far being the appearance of the Minneapolis Symphony Orchestra, which drew thousands of music lovers, and recitals by Dan Richter, the composer and pianist.

The Chehalis Ladies' Quartet, composed of Zella Melcher, first soprano; Mrs. Frank Lipscomb, second soprano; Agnes Harwas, first alto, and Eva Hager, second alto, has become recognized as one of the foremost singing organizations of the Northwest. On October 22 this quartet was the guest of the St. Cecilia Club at its annual social function, and gave two groups of songs which were well received. Eleanor Petersen is the accompanist for the quartet. X.

## REDLANDS MUSICIANS BUSY

Redlands, Cal., October 22, 1920.—The first concert of the season was given early in October by Elizabeth Tchudy,

KANSAS CITY'S REMARKABLE  
PUBLIC SCHOOL MUSIC RECORD

Twenty-three Schools Have Organized Orchestras—Chamber of Commerce and Horner-Witte Plan Concert Series—Fine New Quarters for Horner Institute of Fine Arts—Rudolph King to Introduce Unpublished Works by Young American Composers—

Kansas City, Mo., October 1, 1920.—When a symphony orchestra is finally a reality in Kansas City, a majority of public school children will be practically prepared to appreciate such an organization. Twenty-three schools, under the supervision of Robert H. Brown, who came here from the College of Manhattan, Kansas, as an expert on school bands, have organized orchestras. Frequent rehearsals under Mr. Brown's direction have been conducive to the splendid ensemble work attained by the students. Under the same direction, school choruses have been formed. Thus students bring knowledge and repertory to the community sings which John R. Jones has so capably directed for several years. The music course offered by the Junior College includes the study of harmony, appreciation, sight singing and ear training, with David Grosch as instructor. Mr. Grosch, who is one of the city's best baritones, has Howard Feldman to assist with the college orchestra, glee clubs and other classes. Mr. Grosch will teach vocal privately to a limited number of students and continue choir work with the Methodist Episcopal Church and Temple Bnai Jihuda.

## CHAMBER OF COMMERCE AND HORNER-WITTE PLAN CONCERT SERIES.

A splendid concert series has been planned by the Kansas City (Kan.) Chamber of Commerce and the Horner-Witte Concert Direction, to be given in Kansas City, Kan., beginning October 25, with Rafael Diaz, tenor of the Metropolitan Opera, and Marie Tiffany, of the same company. Later attractions are Reed Miller, tenor, and Nevada Van Der Veer, contralto, in joint recital; Oscar Seagle, baritone; John Powell, in recital with Florence Hardemann, the series closing with Schumann-Heink. Under the Horner-Witte management, Louis Graveure will sing in Kansas City, Mo., as will Schumann-Heink later in the season.

## HORNER INSTITUTE OF FINE ARTS IN NEW QUARTERS.

In its new home, Ridgway Hall, at 3000 Troost avenue, the Horner Institute of Fine Arts opened the season early in September. The main building is a magnificent edifice with brownstone and granite exterior; choicest woods decorate the interior. Charles F. Horner, who is founder and president of the institute, has in Earl Rosenberg a very capable director. Mr. Rosenberg, who also heads the voice department, reports a heavy enrollment at the school. Harold Van Duzee, tenor, who was Oscar Seagle's assistant teacher at Schroon Lake this summer, will teach at the school. The head of the piano department is Arvid Wallin, late of Bethany College, Lindsborg, Kan. Other additions to the faculty are Katherine Severson, soprano, voice department; Evangeline Roberts, from the American Conservatory in Chicago, kindergarten piano department, introducing Louise Robyn method of piano teaching; Albert H. Johnstone, who heads the dramatic art department; Mrs. George Forsee, who will teach organ and choir directing, and Beulah Marty, of the violin department. West Hall, an annex, will be used for offices and studios.

## RUDOLPH KING TO INTRODUCE UNPUBLISHED WORKS BY YOUNG AMERICAN COMPOSERS.

Rudolph King, pianist and instructor, will in his regular weekly concerts play unpublished and hitherto unplayed compositions by American composers at special reading concerts this season. Whenever possible, composers will be invited to perform their own works. This opportunity is extended to local as well as foreign composers. This plan, Mr. King hopes, will result in the discovery of music meriting wider hearing.

## PLIN SYSTEM ANNOUNCES LECTURES.

The faculty of the Plin System of Music, which has for its president Harriet M. Plin, and, manager, Dr. S. Hamilton Behringer, will give appreciation lectures biweekly.

## GERTRUDE CONCANNON SCHOOL OF MUSIC ADDS DEPARTMENTS.

Students from out of town who attend the Gertrude Concannon School of Music will find comfortable dormitory accommodations in a home adjoining Drexel Hall, where the school is located. Two new departments have

pianist, assisted by the Ampico in the Knabe. Miss Tchudy is a recent arrival in Redlands and the enjoyable program given, through the courtesy of Smith Brothers, will ensure her a sincere welcome from local musicians.

The many friends of Charlie Paulson, the blind musician who last year was a student at the University, were glad to hear him give on October 8 and 9 the recital program which he will use on a tour of California. The good wishes of all follow plucky, lovable Charlie.

Smith Brothers opened a series of weekly musicales to be given on the Victrola and Ampico in the Knabe and by local musicians with a well attended program on October 20. Hilda Wedberg, soprano, accompanied by Mrs. S. T. Reed, gave two groups of songs.

Edith R. Smith, assisted by Anne Marie Clarke and Miss Southworth of the public school department of music, gave on October 6 an interesting lecture recital on American music to the grammar school children, who filled the large auditorium of the Congregational Church under the supervision of Miss Clarke, and showed in no uncertain manner their appreciation.

The Spinnet announces the following artists for this season: Raoul Vidas, violinist; Salzedo Harp Ensemble and Povla Frijs, Cecil Fanning, Mischa Levitzki, Bolm Ballet and the Little Symphony.

On October 21, L. E. Behymer, of Los Angeles, gave a fine address before the Rotary Club on "The Value of Music in Community Life." As a result of his address, the Rotary Club voted to assist actively the Spinnet in its sale of tickets for the coming season. It is hoped that other clubs and civic bodies will enter this important campaign with like enthusiasm. J. H.

been added to the school this year. Eleanor Martha Hancock heads the dramatic art classes, and a musical kindergarten department is headed by Helen Page Pettit, of Chicago.

## CRANSTON SCHOOL OF MUSIC INCREASES FACULTY.

Ella Crum Hood, teacher of expression, and Elizabeth Puckett, assistant in the piano department, are recent additions to the faculty of the Cranston School of Music.

Mr. and Mrs. Cranston have begun rehearsals of the Kansas City Opera Company.

## CHARLES H. CEASE TO CONTINUE MATINEE MUSICALES.

Charles H. Cease, of the studios of the Vocal Art, will feature monthly students' recitals, in which he will be assisted by students of Geneve Lichtenwalter, pianist, and Elma Medora Eaton, violinist.

## ORGANIZATION OF CATHOLIC CHORAL SOCIETY.

With Dr. Hans Hartlan, director, and Philips J. Kealy, president, the Catholic Choral Society will stress for their programs classical masses, motets and cantatas. B. P. L.

## NEW YORK CONCERTS

(Continued from page 34.)

## Claudia Muzio, Moissaye Boguslawski

and Letz Quartet

It was nothing short of a genuine ovation that greeted Claudio Muzio at the Hippodrome concert last Sunday afternoon. In a program decidedly interesting the celebrated Metropolitan soprano charmed and delighted, and of course the huge audience, filling every available seat, refused to let her go until she had added encores and bowed innumerable times from between the curtains. This artist's beautiful singing is too well known to need further mention; she sang, and that was enough to win her another triumph.

Mr. Boguslawski also was warmly received after his splendid piano numbers, all of which he executed in masterly fashion. The Letz Quartet, popular in this city, also scored an emphatic success. The complete program follows:

"Andante con moto" and "Allegro moderato" (Kreisler), Letz Quartet; "Fantasie Impromptu"; waltz, C sharp minor and E minor, etude, C minor, polonaise, A flat major (Chopin), Mr. Boguslawski; Aria, "Ritornella Vincitor," from "Aida," and aria, "Bird Song," from "Pagliacci," Miss Muzio; "Dream of Love," "Campanella" and "Rakoczy" march (Liszt), Mr. Boguslawski; aria from "Il Trovatore" (Verdi), "Mia Picciarella" (My Baby), from "Salvator Rosa" (Gomez), and "Mal d'Amour" (Pain of Love) (A. Buzzi Peccia), Miss Muzio; "Death and the Maiden" (Schubert), andante cantabile (Tchaikowsky), and folks' dance (dedicated to the Letz Quartet) (Pochon), Letz Quartet.

## New York Philharmonic Orchestra

Sunday Afternoon

For the Sunday afternoon performance, November 21, the New York Philharmonic Orchestra, Josef Stransky conductor, had advertised an "All-Wagner" program. The preliminary announcements and advertisements read naively, "All-Wagner" program, and so the public, therefore, had no inkling of the selections Conductor Stransky had prepared for their delectation. Nevertheless, long before the time scheduled for the performance, the "all seats sold" sign had to be hung up at the box office. In a few minutes the standee privileges were gone and many a (not belated) punctual one had to be turned away. The program proved a veritable treat to the Wagnerian devotees, and to say that the audience reveled in it would be misleading. On the contrary they sat spellbound and absorbed—the interest was the most intense that has marked any recent concert, and why not? There was not a light number; in fact, with one exception, they were all from the great musical dramas. Inspired by the intense interest of the hearers the orchestra rose to superb heights. No one number can be selected as standing out from another; they were all splendidly rendered.

The complete program follows: "Rienzi" overture, "Entrance of the Gods Into Valhalla," "Sounds of the Forest" from Siegfried, "Bacchanale" from "Tannhäuser," "The Flying Dutchman" overture, "Siegfried Idyll," prelude and "Love Death" from "Tristan and Isolde," "Ride of the Valkyries" from "The Valkyrie."

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Immortals

LISZT, greatest of all pianists, preferred the Steinway. Wagner, Berlioz, Rubinstein, and a host of master-musicians esteemed it more highly than any other instrument. It is these traditions that have inspired Steinway achievement and raised this piano to its artistic pre-eminence which is today recognized throughout the world.

Old pianos taken in exchange.

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## Musical Comedy

## Drama Picture Houses

### THREE NEW OPENINGS.

November 15 was notable in that Mary Nash returned to Broadway after an emphatic success in London with "The Man Who Came Back," the play that will be remembered here for its long run four years ago. Her new play "Thy Name Is Woman," presented at the Playhouse, does not overwhelm any of the critics with unusual qualities. We are again given a melodrama with Spanish atmosphere, for that part of the world has been the inspiration of many of our plays this season. Time is about the only thing that will tell the fate of this production, judging from the reception it received. José Ruben is the cast and directed the production. The play is by Carl Shoner and Benjamin F. Glazer.

November 17 at the Greenwich Village Theater, an adaptation of Sven Lang's "Samson and Delilah" opened with the Jewish actor, Jacob Ben-Ami as the star. This is the part he played last season with great success in Yiddish, at the Jewish Art Theater, and it marked Ben-Ami's debut as an English-speaking actor. Much has been written about the young Russian since he came to this country five years ago and naturally his debut last week aroused much interest and was well worth the trip way down town to see him. That he has great ability as an actor cannot be questioned. Arthur Hopkins is the producer.

The same evening the Selwyns opened the second of their new theaters completed this season. The Apollo Theater, with Frances White in the musical comedy "Jimmie," was presented to the public for the first time. On September 30, the beautiful Times Square Theater was opened with Florence Reed as the star in "The Mirage." Echoes from the local press declare that the Apollo opening was an eventful occasion. The theater itself is beautiful, with excellent acoustics, and Frances White, Ben Welch, Harry Delf and a conventional chorus make things quite lively. The music by Herbert Stothart, was especially praised, and "Jimmie" and "Baby Dreams" are "hits." Arthur Hammerstein is the producer.

### FRENCH OPERA COMIQUE.

A season of French opera comique and musical comedies will be inaugurated at the Belmont Theater commencing

Sunday, December 28, under the auspices of the Circle d'Art Francais, to continue for fifteen weeks. The company arrives this week from Paris. The opening performance will be "Josephine." There will be no public sale of seats, as the performances will be given only on Sunday evenings and open to subscribing members only.

### NOTES.

On August 17 last, Wegenhals and Kemper brought to the Maxine Elliott Theater a very new play by Avery Hopwood and Mary Roberts Rinehart, "Spanish Love," a drama in three acts with music. At the time of the opening, few plays received such unusual praise for its music, dancing, the play itself, the atmosphere—all the charming things that could be said about its unique presentation and the cast. That was nearly four months ago, and every audience says the same thing now. Since that memorable hot night in August, there have been varied and numerous productions opening and closing but "Spanish Love" goes on in the even tenor of its way, telling its story of Murcia in far off Spain, with its loves and hates. The incidental music, by H. Maurice Jacquet, in which the play abounds, is exceptionally good and contrary to the average productions, an accurate conception of characteristic music, faithfully composed.

Now that "Afgar" and Delysia—or should we say Delysia and "Afgar"—have come to stay quite a spell at the Central Theater, it is interesting to note that Lupino Lane, the English comedian, who does such marvelous things in the aforesaid show (so much so that Fred Stone has been told about it) has just signed a five years' contract with Comstock and Gest.

Extra matinees will be given of John Drinkwater's "Abraham Lincoln" for school children in Chicago. There is also a special reduction in admission. This is an excellent idea.

After a very brief visit to Broadway "The Mandarin" has closed its engagement at the Princess Theater.

Beginning December 13, Tony Sarg will bring his Marionettes to the Punch and Judy Theater in "Rip Van Winkle." The engagement is for thirteen afternoon and morning performances.

Ernest Truex, not seen in musical comedies since the palmy days of "Very Good Eddie," has assumed the leading role in that very delightful bit "Pitter Patter," a musical version of "Caught in the Rain" now playing at the Longacre Theater.

"Because of Helen," the clever social comedy by Alan Brooks, playing at the Punch and Judy, closes its engagement after a struggle to give Broadway theatergoers a play sparkling and intensely interesting. Is it "jazz" and the barometer-like behavior of Wall street these days that keep the brain too befuddled even to have a sense of humor?

The Theater Guild is making a record for itself with the Bernard Shaw play "Heartbreak House," at the Garrick. Its previous record shows that "Jane Clegg" was the most popular production ever offered by this organization. But why not? "Heartbreak House" is Shavian—that's the reason.

Alexander Wollcott of the New York Times has discovered that the great mystery play at the Morosco, "The Bat," is nothing more or less than Mrs. Rinehart's novel "The Circular Staircase" dramatized with the skillful aid of Avery Hopwood. Some little S. H. Jr. say we! He goes on to suggest that "The Half Moon" now playing at the Liberty drew its inspiration from the Byron farce "Our Boys" of some fifty years ago. Even so, isn't that better than a "scrap book collection" from Smart Set that he further suggests might be the source of Alan Brooks comedy, "Because of Helen?"

Rudolph Schildkraut, the great Jewish actor, has begun an engagement in the "Merchant of Venice" at the Jewish Art Theater, playing the part of Shylock. David Belasco who was in the audience on the opening night said: "He is the most human Shylock I have seen in all the years of my career."

William Faversham in "The Prince and the Pauper" at the Booth Theater is a delight. Miss Rives has lost none of Mark Twain's quaint, and sometimes incisive humor; and the characters of the play are as real and vivid as when they came from Mark Twain's pen. The story, as all know, deals with the adventures of Edward VI. of England in his quest and thirst for knowledge of the outside world.

Judging from the continued prosperity which is being accorded Joe Weber's production of Zimbalist's musical comedy "Honey-Dew," now playing at the Casino Theater, without doubt this musical delight will remain for a very long time yet to come to charm and lure with its melodies and cleverly constructed story those seeking light musical entertainment. Much praise is heard for Zimbalist's music, which sparkles with refreshing melody and fits so cleverly to the story, the work of Joseph W. Herbert. Another feature that helps to make "Honey-Dew" so successful is its excellent company which includes Hal Forde, Dorothy Follis, Ethelind Terry and others, together with its sprightly, youthful and comedy chorus.

John Cort, producer of "Jim Jam Jems," now in its eighth week at the Cort Theater, has decided to change the title of his new musical comedy "Jim Jam Jems" to "Hello Lester" rather than to get into litigation with the publishers of a magazine of that name. The publishers of Jim Jam Jems claim that this title belongs solely to them and that they have it copyrighted in every form and manner for their protection. Starting with Monday, November 22, the play "Jim Jam Jems" will be known in the future as "Hello Lester."

The performance Saturday evening last of "Irene" marked the 425th time at the Vanderbilt Theater. The same clever cast is still presenting James Montgomery's delightful musical comedy to capacity houses, and the incidental songs and dances of the play are enthusiastically

### AMUSEMENTS

**CENTURY THEATRE**  
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Evenings at 8 Sharp Matinees, Wednesday and Saturday at 2  
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**MECCA**  
Musical Extravaganza of the Orient  
COMPANY OF 400. 11 SCENES

**LONGACRE THEATRE**  
48th Street, West of Broadway  
Eves. 8:20  
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WILLIAM B. FRIEDLANDER presents

**PITTER PATT**  
With ERNEST TRUOX  
The Reigning Musical Comedy Success

Capacity audiences at every performance attest the wonderful success achieved by FLORENCE REED in Edgar Selwyn's thrilling play "THE MIRAGE"

At the **TIMES SQ. THEATRE** WEST 42ND ST.  
Matinees Thurs. and Sat., 2:30. NIGHTS AT 8:30

**REPUBLIC THEATER**  
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**"DADDY DUMPLINS"**  
With MACLYN ARBUCKLE  
A New Comedy-Drama by George Barr McCutcheon and Earl Carroll

**FRAZEE THEATER**  
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Phone 31 Bryant  
Eves. at 8:30, Mats. Wed. and Sat. 2:15  
Now Playing in Her "THE WOMAN OF BRONZE"

**KNICKERBOCKER** BROADWAY and 38th STREET  
Evenings at 8:20  
Matinees Wednesday and Saturday, 2:20

**GEO. M. COHAN'S COMEDIANS**  
In the New Musical Comedy  
ISN'T IT A GRAND OLD NAME?

**GOOD TIMES** "DON'T MISS—IT'S GREAT"  
AT THE —Bide Dudley Evening World

**MATINEE EVERY DAY HIPPODROME**  
SEATS SELLING 8 WEEKS IN ADVANCE

encored at every performance. "Irene" bids fair to equal, if not eclipse, the record for unbroken long runs of any musical comedy in New York. The music is published by Leo Feist, Inc.

The catchy music, witty lines, thoroughly amusing comedy and the charming chorus of "Kissing Time" at the Astor Theater are making this real musical comedy a popular attraction. The cast includes William Norris, Edith Taliaferro, Dorothy Maynard and others. The music is published by Chappell-Harms, Inc.

In accordance with the New York Hippodrome's fixed policy of offering seats for all performances eight weeks in advance, Charles Dillingham has directed that seats be placed on sale for all performances of "Good Times" up to and including that gala performance of New Year's Day. Seats have also been placed on sale for the Christmas Eve and Christmas Day performances, and for the children's matinees of December 27, 28, 29, 30 and 31, when the big playhouse annually welcomes thousands of children home from school or visiting the city during the holidays.

"The Outrageous Mrs. Palmer," Harry Wagstaff Gribble's comedy with Mary Young at the 39th Street Theater, is proving one of the current season's distinct and clever comedies. It is well written, well acted and well staged. The play will go on the road November 27.

Elliott Schenck has been engaged by Charles Frohman as musical director of the James M. Barrie's play, "Mary Rose," in which Ruth Chatterton is to be starred this season. The preludes and incidental music composed for the piece are by Norman O'Neill, who wrote the musical setting for "The Blue Bird."

Victor Jacobi, the composer, left for London last week, to produce his opera "Sybil" at Daly's Theater. It will be remembered that some years ago it was seen at the Liberty Theater here.

The ever versatile Richard Carle has been engaged for the "Century Midnight Whirl" which goes on tour in December.

"Three Live Ghosts," Max Marcin's production of Frederic S. Isham's uproarious comedy of cockeyeddom, is delighting playgoers at the Nora Bayes Theater with a combination of deft characterization, capable acting and clever comedy.

Earl Carroll's unusual play, "The Lady of the Lamp," with George Gaul and the same big cast as played at the

### AMUSEMENTS

PARAMOUNT PICTURES.  
WEEK COMMENCING NOVEMBER 28th  
**CRITERION** Theatre, B'way at 44th St.  
A George Fitzmaurice Production  
**"IDOLS OF CLAY"**  
with MAE MURRAY and DAVID POWELL

**RIVOLI** B'way at 49th St.  
**"HELIOTROPE"**  
RIVOLI ORCHESTRA.

**RIALTO** Times Sq.  
ROSCOE (FATTY) ARBUCKLE in  
**"THE LIFE OF THE PARTY"**  
RIALTO ORCHESTRA.  
Direction of Hugo Riesenfeld

**MARK STRAND**  
B'way at 47th St.  
Direction JOS. L. FLUNKETT  
Week Beginning Nov. 28th  
**CONSTANCE TALMADGE** in "DANGEROUS BUSINESS"  
Strand Orchestra, CARL EDOUARDE, Conducting

World's Largest and Most Beautiful Theatre  
**CAPITOL** Broadway at 51st St.  
Phone Circle 5500 "Subway to Door"  
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WEEK OF NOV. 28th  
**DOUGLAS FAIRBANKS** in "THE MARK OF ZORRO"  
**CAPITOL GRAND ORCHESTRA** Erno Rapee Conducting  
Presentations by S. L. ROTHAFEL Continues 12:30 to 11 P. M.

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Republic Theater for the past five months, begins its long tour this week.

#### ERNO RAPEE IS NEW CONDUCTOR AT THE CAPITOL

Erno Rapee, the new conductor of the orchestra at the Capitol Theater, brings to a career of much promise, the interesting record of past achievement.

Born in Budapest, Hungary, he enjoys the reputation of being a brilliant pianist and a composer of no small talents. He finished his musical education at the Budapest Conservatory from which he was graduated in 1909 with a gold medal as pianist and composer. His subsequent musical activities ranged from those of composer to conductor of symphonic concerts and opera throughout the principal cities of Central Europe, including an appointment as assistant conductor to Dr. Schuck, Musical Director of the Dresden Opera House. One of his most notable compositions, and one which was the object of much favorable comment, is a symphonic opus and piano concerto performed by the Nicuma Philharmonic Orchestra.

Following his performances in Europe, Rapee came to America for an extended concert tour of the South and Mexico, which subsequently led to his association with Henry Savage, Harry Lauder, William Morris and many other producers of national reputation.

Rapee's opening performance at the Capitol Theater attracted considerable attention because of his masterly interpretations of Liszt's thirteenth rhapsody with Rapee's own arrangement, containing a very interesting and beautiful cymbalom cadenza.

#### RIALTO.

George Enesco's "First Hungarian Rhapsody" was the overture selected for the opening number at the Rialto Theater last week, and it was played and conducted in a manner befitting the excellent orchestra at this theater. An aria from "Manon" was sung by Philip Spooner, the possessor of a rich tenor voice. The musical program included Charles Gilbert Spross' melodious "Robin, Robin, Sing Me a Song," done effectively by Helen Thomas, soprano, and an organ solo by John Priest.

"Always Audacious," featuring Wallace Reid, created such a favorable impression at the Rivoli the week before last that it was transferred to this theater last week. There was the usual Rialto Magazine, edited from all the current film news services, and a revival of one of Charlie Chaplin's former successes, "Easy Street."

MAY JOHNSON.

#### Marta De La Torre to Give Recital

Marta De La Torre began her study of the violin and piano at the age of seven, receiving instructions from her parents, Gabriel and Lina De La Torre, both prominent teachers of Havana. Her talent and mastery very quickly became manifest and at the age of twelve she was awarded a scholarship by the Cuban government, successfully competing with over twenty aspirants for the award. At the Conservatory Royale de Musique in Brussels she won four first prizes. The great masters Gevaert and Caesar Thomson after hearing her interpretation of Tchaikowsky's concerto, gave the opinion that she was destined to become one of the world's great violinists.

Jean Dax, the foremost musical critic of Brussels, in a criticism of Miss De La Torre's playing, mentioned the beautiful singing tone, musicianship, technical mastery, interpretative ability and artistic temperament. Critics of Latin America have acclaimed her one of the greatest woman violinists of the age.

Her own compositions, too, have received the most flattering praise from critics, and she has been engaged to appear with the foremost symphony orchestras of this country. Her debut recital will take place on Monday evening, November 29, at Aeolian Hall.

## OBITUARY

#### Carl Schroeder

Most impressive were the funeral services held at Orchestra Hall, Detroit, Mich., Saturday afternoon, November 13, for Carl Schroeder, librarian of the orchestra. Members of the Schiller lodge, F. and A. M., conducted the brief service, musical numbers being furnished by the orchestra which played Strauss's "Death and Transfiguration," which had been a great favorite of Mr. Schroeder's. The French horn quartet, Bruno Jaenicke, Ernest Huebner, Erwin Miersh, and George Stimm, played Mozart's "Ave Verum," and the string quartet, Ilya Scholnik, William Grafing King, Herman Kolodkin and Philipp Abbas, presented the "Largo" from the Haydn quartet, No. 14. At Woodmere Cemetery the trombone quartet, Max Smith, Frank Van Amberg, William Addison and William V. Webster played the Bach "Chorale."

Among the floral tributes were a blanket of roses, lilies of the valley and violets, given by the orchestra; a large bunch of roses, lilies of the valley and violets, bearing this inscription, "To my dear friend Carl Schroeder, a parting greeting from his devoted Ossip Gabrilowitsch," and a huge basket of white and bronze chrysanthemums from the board of directors.

The pall bearers were Ossip Gabrilowitsch, Julius and Bernard Sturm, Ilya Scholnik and William Grafing King. Mr. Schroeder was born in Berlin, 1869, and came to this country in 1890, becoming an American citizen in 1895. He had been in the Detroit Orchestra three years, playing both the French horn and bass clarinet. He had so endeared himself to the members of the orchestra that he was known to them as "Papa Schroeder."

#### Mose Christensen

Mose Christensen, of Portland, Ore., died of heart disease at the Good Samaritan Hospital last month. He had been president of the National Dancing Masters' Association on several occasions, and at the time of his death was a director of the organization. He also was a member of the Portland Symphony Orchestra, much of the success of which is due to his untiring efforts in its behalf. Mr. Christensen is survived by his wife, three brothers and two sisters.

#### Mme. Stepanoff Now in New York

After going through the experiences of a prisoner of war in Berlin throughout the great world conflict, Mme. Stepanoff, the eminent Russian pianist and pedagogue, recently arrived in New York, which city she now regards as her residence. Her career has been an intensely interesting one.

Varete Ter-Stepanoff was born in the southern part of Russia, near Odessa on the Black Sea. As a small child she showed an extraordinary talent for the piano and excited the admiration of many musicians in her own country, travelling as far north as Petrograd. In her early teens she went to Vienna, studying first with Josef Bachs, the teacher of De Pachmann, and later with Theodor Leschetizky. After working with the latter for a year, she made her debut in Vienna at the age of nineteen under most extraordinary auspices, appearing as soloist in a gala performance at the royal opera playing Beethoven's C minor concerto with the orchestra under the direction of Hans Richter. She aroused the greatest enthusiasm, and created such a profound impression that almost immediately after she received engagements in nearly all of the large cities of Europe. Shortly following her debut, the Vienna public heard her in both of the Chopin concertos, also those of Mendelssohn (G minor) and Liszt (E flat). She appeared repeatedly in London with orchestra under Richter's direction, playing among other works the Saint-Saens G minor concerto and, at Richter's request, a concerto in one movement by Beethoven which has never been published.

In Vienna and several other prominent cities, she gave the first performance of the Grieg concerto. She toured Spain and Portugal in conjunction with a symphony orchestra, the other soloist on the tour being Materna, the



VARETTE TER-STEPANOFF,  
Pianist and pedagogue.

famous Wagnerian soprano. In both the royal opera houses of Madrid and Lisbon she created a furor, particularly with Weber's Concertstueck. Among her best friends at this time was Anton Rubinstein who played for her many an hour, giving her numerous occasions to note his marvelous tone and wonderful interpretations of the masterpieces of piano literature.

During the intervals between concert tours, she taught in conjunction with Leschetizky, making a great reputation as a pedagogue. After a nervous breakdown from which she suffered for a year, she determined to retire from the concert stage and devote her time exclusively to teaching.

Later she made Berlin her residence, living in the beautiful suburb of Grunewald. Every year she had many more applicants for study than she could accept and was recognized as one of the greatest pedagogues in Europe. She has that marvelous and rare faculty of analyzing almost to a science the many instinctive qualities in piano playing, thereby imparting them to others in astonishing clarity.

In her first years of professional activity in Vienna, she came in contact with many Americans, and from that time her classes were made up very largely of them. Consequently, for many years she has felt closer to the people of this country than those of any other nation. She has now established her studio and residence at the Hotel Elite, 320 Riverside Drive, New York, and has hailed with pleasure the opportunity to be again near those whom she considers her closest friends.

#### Fitziu and De Seguro Engaged

The engagement is announced of Anna Fitziu, the opera and concert soprano, and Andres De Seguro, basso. Both are very well known in the musical world. Miss Fitziu has sung in opera abroad and has been a member of both the Chicago and Metropolitan companies on this side of the water, besides singing frequently in concert. Her latest New York appearances were as guest with the San Carlo Company at the Manhattan Opera House in September. Mr. De Seguro has been one of the basses of the Metropolitan Opera for many years past. He recently resigned his position there to undertake the direction of a large amusement enterprise in Havana, Cuba. Miss Fitziu will sing there in January with the Bracale Opera Company. The wedding will take place in the spring.

#### La Scala Orchestra's Italian Successes

Reports from Milan are to the effect that the success of the first two concerts of Toscanini and La Scala orchestra was phenomenal. Nothing like it has ever been heard in Italy. The enthusiasm over the perfection of the performances was indescribable. Hundreds of people begged for tickets at any price who could not be accommodated. The organization was obliged to give a fourth concert in Milan and could have given many more

if it did not have to go on tour. Financially the Italian concerts are a great and unexpected success. The itinerary of the Italian tours is as follows: Milan, Turin, Alessandria, Genoa, Milan, Piacenza, Reggio, Milan, Parma, Cremona, Bergamo, Milan, Brescia, Verona, Mantua, Venice, Fiume, Trieste, Treviso, Ferrara, Modena, Florence, Rome. The following cities could not be included on account of the orchestra sailing for America earlier than originally anticipated: Novara, Asti, Bologna, Padua, Trient, Bolzano, Ancona, Spezia, Leghorn, Perugia, Naples, Palermo.

#### Laura Nemeth in Italy

Laura Nemeth is one of the few young singers who has started most successfully on the road to operatic favor. Possessing a fine soprano voice, Miss Nemeth decided to present herself before the most difficult public in the world



LAURA NEMETH,  
Soprano.

and in this she was advised by her teacher, Thaddeus Wronski, with whom she went to Europe. On November 12 she appeared in Milan in the role of Marguerite which she sang for eight consecutive performances. And the critical public accepted the young American girl most enthusiastically, showing her its approval at every opportunity. Today, Laura Nemeth is quoted with respect by leading operatic managers and the Italian press has given her sincere and appreciative criticism.

### Current New York Musical Attractions

"Afgar" (Oriental extravaganza, with Delysia), Central Theater.  
"Century Promenade" (Promenade at 8:30; Midnight Rounders at 11:20), Century Roof.  
"Broadway Brevities" (revue), Winter Garden.  
"Good Times" (extravaganza), Hippodrome.  
"Greenwich Village Follies" (revue), Shubert Theater.  
"Hello Lester" (musical comedy), Cort Theater.  
"Hitchy Koo" (revue), New Amsterdam Theater.  
"Hony-Dew" (play with music), Casino.  
"Irene" (musical comedy), Vanderbilt Theater.  
"Jimmie" (revue, with Frances White), Apollo Theater.  
"Kissing Time" (musical comedy), Astor Theater.  
"Mary" (musical comedy), Knickerbocker Theater.  
"Mecca" (great musical spectacle), Century Theater.  
"Pitter Patter" (musical version of "Caught in the Rain"), Longacre Theater.  
"Spanish Love" (play, with incidental music), Maxine Elliott Theater.  
"The Half Moon" (musical comedy), Liberty Theater.  
"Tickle Me" (musical revue), Selwyn Theater.  
"Tip-Top" (Fred Stone's show), Golbe Theater.  
"Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.

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NOTICE—Auditions for the concerts of the American Music Optimists are now being held. Those interested apply for particulars to Mme. Merced de Pina, 302 West 92d St., New York.

## COPENHAGEN AN ELDORADO FOR ARTISTS

Battistini Scores Triumph—Victor Benham's Success

Copenhagen, November 1, 1920.—Despite the abnormally high cost of living here, people must have music; they demand it; their natures crave for it; and they get it in full measure. The concert halls in the Odd Fellows' Building are filled every night even when there are two or three concerts in the same evening. This encouragement is obviously appreciated by the artists, who, when they visit Copenhagen, give the very best of their art, and often increase the number of their recitals beyond their original plan.

## BATTISTINI IN RECITAL.

This was the case with Mattia Battistini, that truly great artist who arrived in Copenhagen on October 11 and was scheduled to give one recital on October 12. Tickets were sold out long before, and a selected audience, the elite of Copenhagen, waited in great expectation to hear this famed master of the voice. Battistini is a splendid man to look at and bears his sixty-two years as though they were thirty. When he sang the prologue to "Pagliacci," people were positively awed, for he sang into their very hearts. After he had rendered Carissimi's "Vittoria, Vittoria," the audience broke forth with one accord into long torrents of applause. The rest of the program consisted of Giordani's "Caro mio ben," the serenade from Mozart's "Don Giovanni," arias from "Hamlet" (Thomas), "Traviata," and "Un Ballo in Maschera," besides a number of songs. Many encores followed. People would not leave their seats, they clapped, stamped on the floor, shouted and threw bouquets, until the lights were turned out.

## BOSTON

(Continued from page 38.)

Oliver Ames, Richard H. Dana, Ernest B. Dane, Allan Forbes, Henry S. Grew, Robert Jordan, Walter H. Langshaw, Louis K. Liggett, Samuel J. Mixer, M. D., Galen L. Stone, John B. Willis, Albert E. Winship. Officers of the board were elected for one year as follows: president, Samuel Carr; vice-presidents, George B. Cortelyou, George W. Brown; treasurer, Edwin Farnham Greene; assistant treasurer, Oasian E. Mills. The executive committee for the forthcoming year will be: Samuel Carr, president; George B. Cortelyou and George W. Brown, vice-presidents; George W. Chadwick, director; Edwin Farnham Greene, treasurer; Ralph L. Flanders, general manager; Joseph Balch, Frederick S. Converse, Edward S. Dodge, Louis K. Liggett, Walter H. Langshaw.

## RECITALS UNDER DIRECTION OF WENDELL H. LUCE.

Following is a revised list of the concerts scheduled for Jordan and Symphony Halls this season under the direction of Wendell H. Luce: Jordan Hall—November 17, Dai Buell, pianist; November 18, Loyal Phillips Shawe, baritone; November 22, Cyril Scott, pianist; November 29, Constance McGlinchey, pianist; December 3, Povla Frijs, soprano; December 7, Caroline Hudson-Alexander, soprano; December 13, Arthur Kraft, tenor; January 18, Aurore LaCroix, pianist; January 20, Flonzaley Quartet; January 25, Rudolph Reuter, pianist; January 27, Josef Lhevinne, pianist; January 29, Edith Thompson, pianist; February 4, Helen Stanley, soprano; February 10, Phoebe Crosby, soprano; February 17, Flonzaley Quartet; Febru-

ary 28, Helen Teschner Tas, violinist; March 5, Gertrude Tingley, contralto; March 10, Flonzaley Quartet; March 18, Josef Lhevinne. Symphony Hall—January 7 and 8, Arturo Toscanini and La Scala Orchestra.

## VICTOR BENHAM PLAYS.

As one of the first instrumentalists of the season, Victor Benham, the Anglo-American pianist, scored great success at two recitals here. At the October 15 recital he played the "Waldstein" sonata of Beethoven, Schumann's "Carneval," and a series of Chopin numbers. It was a real pleasure to hear him play—so delicate and polished an execution is rare. He was greatly applauded and gave the Schubert-Liszt "Erlkönig" as an encore. Mr. Benham gave a Chopin recital on October 12, also with much success. On speaking to him, he told me he had last been in the United States in 1914, when he played with the New York Symphony Orchestra in New York. He came here from Christiania where his last concert was attended by the King and Queen of Norway and where two extra concerts were required to satisfy the public demand.

SINUS PEDERSEN.

ary 28, Helen Teschner Tas, violinist; March 5, Gertrude Tingley, contralto; March 10, Flonzaley Quartet; March 18, Josef Lhevinne. Symphony Hall—January 7 and 8, Arturo Toscanini and La Scala Orchestra.

## "LEST WE FORGET!"

Attention of the MUSICAL COURIER has been called to an omission in a recent item from this office regarding the choice of Richard Burgin as concertmaster of the Boston Symphony Orchestra. The writer informs us that reference was made to "a remarkable list of concertmasters from Kneisel to Fradkin" and takes us to task for omitting "... the pioneer and peer of them all—Bernhard Listemann." We are pleased to make mention of the fact that Bernhard Listemann served as concertmaster of the Boston Symphony Orchestra during the first four years of its existence.

## MARIA CONDÉ PLEASURES IN RECITAL.

Maria Condé, soprano, formerly of the Metropolitan Opera, made a very favorable impression in a recital which she gave Wednesday evening, November 3, in Steiner Hall. Mme. Condé's uncommonly interesting program was as follows: "Extase," Duparc; "Les Berceaux," Faure; "Guitares et Mandolines," Saint-Saëns; "The Doll Song," from "Tales from Hoffmann," Offenbach; Aquarelles No. 1, Aquarelles No. 2, "Ariettes Oubliées" No. 3, Debussy; "The Nightingale," Alabieff; "Corals," Treharne; "The Player Queen," "Looking-Glass River," "Dansons la Gigue," Carpenter; "Hymn to the Sun," Rimsky-Korsakoff.

Mme. Condé's singing disclosed a light, soprano voice of agreeable quality, more beautiful in lyric than in coloratura numbers. This singer is the possessor of unusual emotional understanding of her songs, and is an interpreter of no little skill. She was particularly effective in the songs by Debussy and Duparc. A large and very friendly audience recalled Mme. Condé many times and she responded with extra numbers.

## INAUGURAL RECITAL ON NEW CONSERVATORY ORGAN.

An inaugural recital upon the new organ of the New England Conservatory of Music was given in Jordan Hall on Friday evening, November 5, by members of the faculty in the organ department. The new instrument is one which during the past summer has been installed in place of the organ that was dedicated with Jordan Hall in 1903. It embodies the most recent improvements in organ construction and equipment. It was made and installed by the E. M. Skinner Company. The fine organ

case, designed after a famous one at Siena, Italy, has not been altered.

The honor of being the first to play publicly on the organ went to Henry M. Dunham, who gave three movements of his own sonata in D minor, No. 3. The other numbers of the program were: Bach—Passacaglia Wallace Goodrich; Saint-Saëns—fantasie in D flat major, op. 107; Bach—chorale-preludes, "Herr Jesu Christ, Dich zu uns wend" and "In Dix ist Freude;" Jean Hurel—"Pour la Communion d'une Messe de minuit a Noel;" Gabriel Pierné—adagio from the symphony Gothique, and Cesar Franck—Chorale in E major, Mr. Goodrich.

J. C.

## SAINT-SAËNS AND WILLAUME OPEN GENEVA SEASON

Great French Composer-Pianist, with Violinist, Plays His Own Sonatas—Ganz Also a Soloist

Geneva, Switzerland, October 29, 1920.—Our musical season was ushered in last week by a concert given by Camille Saint-Saëns and the violinist Willaume. They played the two Saint-Saëns sonatas for violin and piano and the veteran master showed in pieces by Rameau, Liszt and himself the truth of Liszt's saying that the technic acquired by unceasing work, prior to one's thirtieth year lasts a lifetime. It lasts even such a long life as Saint-Saëns', who played on this occasion with a precision and a cool assurance that are inconceivable at the age of eighty-five. Most remarkable was the delicacy with which the strands of the polyphonic web were spun by this past master of the great craft.

## GANZ PLAYS THE "EMPEROR."

The day after this concert the Geneva orchestra, "L'orchestra de la Suisse Romande," gave its first concert under the spirited (and spiritual) direction of Ernest Amsermet, its regular conductor, known to America through his connection with the Ballet Russe. The soloist was Rudolph Ganz, recently returned from America in order to pay a visit to his native land. He played Beethoven's "Emperor" concerto, and scored a triumph which was fully merited by his noble and musicianly reading of the work.

The orchestra and its conductor showed their splendid qualities in a fine rendition of Beethoven's seventh symphony. Here in Switzerland, as elsewhere in Europe, the "memorial" performances of Beethoven are under way. Not only the official organizations, but the individual artists as well will form their programs with special regard to the anniversary spirit.

The first important interpreter of Beethoven to appear is Edouard Risler, the French pianist, and he will be followed by a small host of celebrities: Adolph Busch and Josef Szigeti among the fiddlers, André Hekking as leader of the cellists. The latter is to produce for the first time in Switzerland, and probably in Europe, Ernest Bloch's rhapsody for cello and orchestra, "Shelmo." Szigeti will repeat Templeton Strong's "An Artist's Life," for violin and orchestra, with which he had such a remarkable success at the Zurich festival last spring.

A. S.

## Ruffo Sings "Querida"

The song which made one of the biggest hits with the audience that crowded the Hippodrome on Sunday evening, November 14, to listen to Titta Ruffo did not get the credit it should, for it was not programmed but sung as an encore. Its fascinating melody and lilting Spanish rhythm caught the fancy of the listeners at once and, splendidly interpreted as it was by the great Italian baritone, it was rewarded with a storm of applause. Inquiry revealed that it was "Querida," a new song by A. Seimet-dida, with text by Sigmund Spaeth, a recent publication of Joseph W. Stern & Co.

## Sundelius in "Carmen"

Marie Sundelius, back from her triumphal appearances with the Scotti Grand Opera Company on tour, is to sing Micaela in a special performance of "Carmen" at the Metropolitan Opera House, Thanksgiving Day matinee.

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